THE NEW YORK

DRAMATIC MIRROR.

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THE VILLAIN

BY CHARLES M. SKINNER.

A change is passing over the stage villain. He has kept such pace with the social development of his kind that he wears collars and silk hats, speaks in his habitual voice, and even his cigars seem to cause no suffering to his fellow-creatures. He seldom grinds his teeth now, or says: "Aha!" and if a burglary or murder is necessary to his happiness he relegates it to his sub-villains, who are still an unregenerate company. The days of good old villainy are numbered and, excepting his sneer, hardly a distinction of his trade is left to the bad man of the stage.

My memory goes back to the twilight of the palmy days of drama, and in that period villainy was able, industrious and emphatic. Its only weakness was for speaking in the throat and for wearing slouched hats, Hessian boots and cloaks. Beneath the cloak was always something dangerous: a knife, a pistol or a mortgage. How my hair stirred when, in the intense darkness that enwrapped the house, I followed the movements of the assassin by the squeak of his Hessians and the glint of footlights on his knife! That was in Jeannette. And how my blood curdled when Jeannette screamed from her chamber at the left second entrance!

Did you ever see any of those ghost and demon plays that were acted for the benefit of our fathers? There was Ruthven; or, The Castle of Tormenar, for example—a play to harrow up one's very soul. Ruthven was a most portentous villain. It not only pleased him to do wicked things, but he killed people for food, as he had died and become a vampire. When the company assembles in the haunted castle, with a wind stirring the cobwebs in the rafters and setting the candles a-flicker, one of the party begins to relate the legend of the place.

As he mentions that on a certain night the clock had just struck twelve, the orchestra begins to simmer in a minor key, the castle clock booms heavily and the audience holds its breath and perspires. Then he says that, ere the bell had finished tolling the muffled form of a——Great heavens! The muffled form is gliding down the staircase—in Hessian boots; it enters; the women scream. In a deep voice the muffled form excuses itself and unmuffles, disclosing a ghastly face. He is only a traveler, he says, who has sought shelter from the storm. The people separate and go to bed. Lights down. More cold music. The muffled form crawls to the chamber of a young woman and enters. A shriek. She rushes forth with blood flowing from a bite on her forehead. The vampire is close behind her. Lights up. Bang! goes a pistol, and down drops the vampire; but with his last breath he begs his slayer to place him in the moat, where the moon will shine on him.

The body is carried to the moat and the comic servant flings chairs and other furniture at it. Scene changes. More music. Now you see the vampire in the moat. The moon appears and a ray of light touches his head. He slowly rises through the furniture and spreading his arms so that the cloak falls from them like a bat's wings, he cries: "Thanks, Hubert! Thou hast kept thy oath!"

Now the lovers are seated in a palace, watching a storm in the sea below them. A ship is wrecked. The comic servant lets down a rope from the balcony to one of the crew whom he descries in the surges. He pulls the man up and drops him, a sodden mass, on the carpet. Then he recoils with a yell, for the sodden mass is Ruthven, the vampire, on his travels again, and wild for another feast of blood.

After being hurled from high places, drowned, stabbed, shot, and always getting over it, Ruthven meets a reformed ghoul who feeds on bodies in the cemeteries, but who has resolved to thwart the vampire in his attempts to prey on living victims. She keeps him from his dinner until his time is up, when he is struck by lightning and turned into a heap of cinders, while the people whose veins he depleted, and his enemy, the ghoul, rise toward the flies in a glory of lime-light.

I have dwelt on this play because Ruthven illustrates the indestructibility of the villain. Directly that a man becomes bad, on the stage, he acquires a frame of steel and rubber, and immunity from the police. But it is as a convention, rather than an individual, that he is most enduring.

If one had the means of tracing familiar dramatic types and characters back to their origin, he would doubtless find the villain officiating as the Devil in the mediæval mystery plays. The real villain does not exist in Greek drama. The people in Æschylus and Sophocles who violate the proprieties appear as much the agents of fate as the victims of their own passions, and when they commit a murder the chorus assembles and deplores the necessity for it, unloading the moral responsibility for the crime on the gods, "who order all things and juggle with the fortunes of men."

By Shakespeare's time the villain had become an accepted fact in the drama, and Iago will stand for ages as a concrete of evil.

Goethe, in his parable of Faust, restores the Arch Fiend to the stage, yet, strange as it may appear, this personage does not impress one as half so wicked a creature as even the gentleman who conceals his father's will and plunges his brothers and sisters into poverty in English melodrama.

There is a certain *bonhomnie* in Mephistopheles, and if we met him at the club we should vote him a devilish good fellow; he sings a good song, he furnishes good wine, he knows a pretty girl when he sees one, he is a witty and companionable chatterbox, he has *chic*, and austere virtues show but poorly beside these qualities. In the economy of the play he is more than a mere agent of ill. He symbolizes the right side of life and nature; he is "the spirit that denies"; he holds his head erect in every presence and has a kind of gross respect for himself.

With the typical villain it is different. He is smaller than Mephistopheles, mentally and morally. The basis of his evil is malice and selfishness—a selfishness that is usually so narrow, so ungenial, so foolish withal, that it becomes disgusting.

"I like the scoundrels," said an occasional playgoer; "they are the only people on the stage who have brains or show any nerve, and it is a pleasure to see enterprise succeed." But it does not succeed, either in our estimation or in fact. The cleverness that keeps the rascal out of jail through four acts comes to naught because, in the fifth act, he is overtaken by the effect of some egregious folly and puts handcuffs on himself.

Folly is one of the concomitants, one of the penalties of sin; nay, sin is the prime folly of all, and your smart counterfeiter, professional thief, tricky broker and expert gambler end their days in poverty and dishonor.

A Brooklyn clergyman who was in London at the trial of the celebrated Bank of England forgers, asked the leader of the gang what he had made by his crime.

"Nothing," was the reply. "If we had worked half as hard at any legitimate business as we worked at this, we should have been rich enough to retire before now."

And he was an example of a large class.

Bad people are weak and of low mentality. Look through the rogues' gallery and you will be struck by the preponderance of ill-shaped heads and weak jaws. Sensuality and incapacity are distinguishing traits. It is an untruth to precedent and likelihood to represent such people as tyrannizing over an entire community and outplotting all the good people in the township.

Young Napoleons of Wall Street and of crime appear but once or twice in a century, and they usually find their St. Helena.

In short, the attributes that stage villainy has been clothed with for many generations are so false to fact that the time has come to demand reform.

We are trying to reform politics. Other vices need reforming even more.

The change in the costume and deportment of theatrical criminals is only in keeping with a general movement toward nature in stagecraft. The monstrous is almost banished from the boards, acting is seldom done on stilts, and easy dialogue has displaced the spouting hexameters.

How ridiculously artificial sound French comedies in rhyme! And at the opera how we smile when fifty sturdy fellows come to the footlights and bawl: "Silence! We shall be discovered!"

Pomp and artifice are relics of a taste that is becoming obsolete in the stage as in government, in literature, and in ecclesiastical and social observances.

The Chinese sniff at our drama because it deals with common people and not with generals and emperors, while we are puzzled by Chinese drama because it has no common humanity in it. Probably we are a little ahead of the Chinese.

In the microcosm of the stage the villain represents vicariously the sins of all the people; he represents sin as the heroine represents fidelity and the leading character virtue; but we want the villain to conform to our experience; we expect him to body forth the potency for evil that slumbers in the best of us, but no more; we want reasons for his conduct; we want him to be only humanly vicious.

Of course, it is necessary to give to stage characters "a little excess of their proper quality," such as Emerson says we all have, for the audience must be promptly acquainted with people and motives.

As Mr. Boucicault has shown, the time of a play is too short to let the audience discover traits and impulses through the cloak of conventionality that envelops us in the real world.

It takes a day, a week, a year to get an inkling of the character of our neighbor or our deskmate, but we can spare not more than ten minutes to get at the heart of Don Cæsar or Fra Diavolo.

The dramatist must accentuate him and give us only his vital traits, for it is only the heroics of the hero and the villainies of the villain that concern us, not their daily business and domestic affairs.

The late Petroleum V. Nasby remarked to me during an *entr'acte* in his Widow Bedott: "The trouble with young play-writers is that they make everything too thundering good. They work with camel's hair pencils. Now, you've got to do plays with a whitewash brush."

Whatever Mr. Nasby may have been in dramatic practice his theory is right. It is the bold, essential stroke that tells; the emphatic revelation, not the niggling elaboration of character.

The course of art is not that of nature, but it must be parallel to that of nature, it must violate none of nature's laws and we are beginning to see that the more of nature it has in it, the better art it is.

The villain is a villain for ethical purposes, to some extent, but for artistic purposes to a larger degree—purposes of motive and contrast. He is not in nature. There is no force that is inherently malign, and moral monstrosities like Jesse Pomeroy and the European princes who are for sale to American fathers-in-law are so rare as to prove the rule.

The villain lingers through the play as a shadow that makes purity and heroism shine brighter by comparison.

But do we find shadows of this sort in daily life? Since pure villainy does not exist in society and nature, should it be perpetuated in the mirror of society and nature?

Are there no other ways of getting at results than by mechanical methods?

Is it not as easy to make a villain who will act from accident, interest, necessity, as he conceives it, as from malice? Can not shade be put into the dramatic picture by misfortune as well as by crime?

Such questions occur to those who have wearied of the villain and his methods. They know directly that he comes on what he will be and what he will do; there is none of the chance and change of nature in him, and they have seen him do his act so often that it has begun to lose its interest.

It is a frequent opinion that The Old Homestead is not a play, but it has some elements that might be adopted into plays with benefit. It leaves a pleasant taste in the mouth; the types are wholesome; the action is simple and kindly, and there is no villain, for the Hoboken Terror, who makes his brief appearance on the scene, is merely a comedian.

In melodrama we follow the temporary successes of the villain with inward protest, and although he gets his desert at last, the good people have so much harder a time than he that the moral effect of his punishment is modified, as it is in the case of the thief whose lawyers keep him out of Sing Sing by delays, re-trials, adjournments and appeals until his theft is forgotten.

The villain is more or less of a curiosity, too, as you never see him off the stage.

The grocer has sold oleomargarine to you; the coal dealer's ton weighs only 1,700 pounds; the gas company charges you for gas that you did not burn while your house was shut up during the Summer; the boy next door has obstructed your drain with a dead cat; Miss Callahan has used obstreperous language and scorched your buckwheat cakes because you objected to having her cousins in your kitchen after midnight; the plumber who promised to come around and stop the leak at once did not arrive until Tuesday; the tramp that you fed ran away with two spoons; Miss Smith said at the sewing circle that you were a real mean thing. These offences are annoying, but do they argue for the perpetrators such a complete depravity as we find in the villain?

And are they not as much villainy as the average man suffers from?

Change places with the offenders and you will realize their temptations.

Did you ever see a real, hardened, dissembling villain? I trow not.

Then, as he does not exist in life, why not drop him from the masque of life?

Let the long-suffering hero do his virtuous deeds in peace. Let the heroine enjoy that immunity from nagging, slander and assault that her amiable nature and agreeable presence would insure for her if she lived in our street.

Let us have loves and ambitions and adventures and misfortunes and comicalities and rewards and heroisms without a larger share of crime in them than we find in the living world.

The villain has ceased to bellow. He has even desisted from Hessians. Now, let him cease to be.

George Parsons Lathrop will contribute a paper on "Personality and Situation in Plays," next week.

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A correspondent, who signs himself "An Author," has written THE MIRROR, taking exceptions to A. J. Dittenhoefer's article, "How to Protect a Play," published in our last issue. He says:

I have no doubt that the advice of so able a lawyer is valuable but, providing an author protect himself—or rather his property—by that mode, how is it possible for him to prove an infringement on his rights in the following case?

Say I have submitted my MS. play to a manager. He returns it without any business result. A few months after a play is produced. That play is similar in plot, treatment, and characterization to my play—in fact, to use a vulgarism, it is a steal. How can I prove that my play was in existence previous to said production? And what course of action would be necessary to establish my rights?

The foregoing objections were duly submitted to Judge Dittenhoefer, who has sent us the following succinct reply:

NEW YORK, March 17, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The same difficulty may occur if the writer's play was sent to the Librarian's office to be copyrighted. The manager, if he be dishonest, can claim that his piratical production was not in fact a piracy, but written before the copyrighted play.

The mere filing of the title page and the two copies in the Librarian's office does not give a copyright if the book filed is not original or if there was a prior book. The Librarian files anything sent to him, and does not pass upon the right of the party to file.

In a conflict between two parties as to which one first composed a work, the fact can be proven like any other fact. In most cases there surely are, and in all cases it can be arranged to have, present cognizant of the time when the work was written and completed. If an author has a family his wife, children, servants, or his friends, can prove this, and the same will have to be done in case of a conflict over a copyrighted work.

The file-mark of the Librarian simply shows the date of filing, but it is no estoppel against the claim of a rival author that he composed the work previously. You see how the difficulty presented in the communication is not obviated by filing in the Librarian's Office.

Yours truly, A. J. DITTENHOEFER.

THE NEW YORK
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HARRISON GREY FISKE,
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NEW YORK, - - MARCH 22, 1890

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CURRENT AMUSEMENTS.

BROADWAY THEATRE—Jonathan, 8 p. m.
CASINO—The Grand Duchess, 8:15 p. m.
GRAND OPERA HOUSE—Myles Aroon, 8 p. m.
KOSTER AND BIAL'S—Variety, 8 p. m.
LYCEUM THEATRE—The Charity Ball, 8:15 p. m.
MADISON SQUARE THEATRE—Aunt Jack, 8:30 p. m.
PROCTOR'S 3RD STREET THEATRE—Shenandoah, 8 p. m.
PALMER'S THEATRE—The Councilor, 8:15 p. m.
PEOPLE'S THEATRE—The Wife, 8 p. m.
STAR THEATRE—The Shaughraun, 8 p. m.
TONY PASTOR'S—Variety, 8 p. m.
THIRD AVENUE—Lights and Shadows, 8 p. m.
UNION SQUARE THEATRE—The County Fair, 8:15 p. m.

WHO will succeed these men? asks a writer in the Waterbury *American*, referring to BOOTH, JEFFERSON and FLORENCE. A superfluous question! What is the matter with O'CONOR, POWERS and ALVIN JOSLYN?

THE Boston *Post* offers an excellent suggestion to opera managers. It asks that the exact time when the overture will begin shall be advertised, and that the doors at that moment be closed until the first act is finished. This would keep out the people who always come late and disturb the rest of the audience. The adoption and strict enforcement of such a rule as our esteemed contemporary describes would be appreciated by the majority of operagoers.

EVEN a murder case is utilised by an English professional for self-advertisement. And the cables and the city editor become his willing instruments.

BAR-ROOMS are not desirable places for actors to either recreate or improve themselves in. With such an elegant, refined, and art-breathing club as The Players open to them, it is surprising that a good many prefer the surroundings of the Hoffman or the Broadway saloons after performance. If it comes to a matter of "wet goods," better refreshment at less cost can be enjoyed at The Players, while the atmosphere of that magnificent monument to EDWIN BOOTH's generosity is peculiarly and most agreeably adapted to the professional taste. Yet the attendance of actors at this superb club-house is strangely small, chiefly the non-professional members appreciating and using its privileges.

MISS FLORENCE ST. JOHN protests that she did not make those insulting statements concerning America and the Americans. If she can substantiate her denial she has excellent grounds for a libel suit against the Toronto *Globe*. Of course she will begin such an action.

ORIGIN OF THE MATINEE.

THE introduction of afternoon performances, miscalled matinees, has been popularly ascribed to the influence of Mr. BOUCICAULT. Those who accept and circulate this statement exhibit ignorance of the chronicles of our stage. Matinees were invented long before Mr. BOUCICAULT was heard of. They were the outcome of a silly New England prejudice, which held that the Sabbath commenced at sundown on Saturday. The Boston theatres therefore were forbidden to give performances on Saturday night. Hence the managers utilized Saturday afternoons and matinees became a New England institution. For many years they were confined to that region.

In the year 1860 Mr. BOUCICAULT left this country to visit England, where he remained for twelve years; up to that date matinees at such theatres as Wallack's, the Winter Garden, Laura Keene's and others where he appeared were unknown. These usages were introduced during his absence, and he found them established in 1872 on his return.

The prohibition which had always prevailed in New England had been removed in 1855-56, and Saturday evening performances were allowed. The actors fondly imagined that this would naturally abolish Saturday matinees. Nothing of the sort! The managers held on to the matinee, and paid no more for seven performances a week than they had previously paid for six. Matinees were imported to New York during the war period.

The reason, perhaps, that this innovation is ascribed to Mr. BOUCICAULT is that he is answerable for so many changes in our theatrical usages. He curtailed the length of the performances, which began at seven and usually ended at, or after midnight. He introduced the practice of giving only one piece—commencing at eight o'clock and ending between ten and eleven. He opposed the admission of a half-price audience in the middle of the entertainment, and exerted himself so earnestly that this practice was abolished. He made many improvements on the stage, inventing the sunken footlights, the use of lime-lights, and improvements in the movements of scenery. His first play, London Assurance, introduced to the English stage the practice of no change of scene during the act. This had been long observed in the French drama, but not until 1841 was it seen on the English stage. He has said that such arrangement is proper in comedy and tragedy, but if observed in melodrama it tends to cripple the actor.

But among the most important of the changes which may be justly ascribed to the influence of this restless and pushing mind, is the invention of the locomotive troupes that have displaced the resident stock companies that were maintained in England and in the United States. It happened in this manner: In the year 1861, he attached the "starring system" in the interest of the dramatic author, who before that year was content to receive a small fee for the use of his work. Mr. BOUCICAULT resolved to make the play the star, and with this object he engaged a group of fine performers, headed by the late JOHN DREW, and sent out "on the road" The Colleen Bawn, then a new play and in the zenith of its popularity. The success of this tour was so very great that he was encouraged to send out a second, but smaller group. He followed this blow with Arrah-na-Pogue and The Streets of London. It was said at the time that his income from these sources was not less than $200,000 a year.

Then authors and proprietors of new popular plays began to imitate his course, and soon the English provincial managers perceived that they might get on without resident companies and rely on the troupes sent out from London with the last novelties, and thus the stock companies were gradually dispensed with and a new order of things theatrical was established. We have our doubts, and we know they are shared by the dramatist himself, about the benefit conferred or the injury inflicted on the theatrical profession by this revolution. It is needless to observe that London has never been affected by it. All the theatres in that city maintain stock companies, but New York is sadly afflicted, for not more than three small theatres seem able or willing to maintain the drama in a legitimate manner. The principal houses offer temporary bookings to nomadic entertainments.

This state of affairs affects the growth of a native American drama, by cultivating in the public a reliance on foreign support. Imported actors and plays are more highly esteemed than our domestic produce. It is true that Mr. PALMER and Mr. DALY prefer to engage American comedians, but they rely almost exclusively on Europe for their plays. The success that has attended the production of Shenandoah, The Old Homestead, The Senator, The County Fair, The Henrietta and The Jilt, would seem fairly to prove that we have sources of dramatic power among us. But, strange to say, not one of these plays was produced at what we call our stock theatres; they were obliged to find lodgings at the combination houses and some were called on to shift their lodgings in the midst of their unforeseen success.

A BAD HABIT.

FROM Baltimore a few days ago a special was flashed over the wires to all the leading newspapers of the country recounting an incident in which Mr. EDWIN BOOTH and two very young and foolish maidens were said to have taken part. The latter called upon the actor at his hotel and sent up their cards. He did not decline to see them, but descended to the parlor and "in freezing tones" demanded to know their business. On one of the visitors explaining that they had seen him play the night before and desired to make his acquaintance, Mr. BOOTH is described as having "drawn his slight form to its fullest height" and delivered a severe lecture. Thus the narrative concludes:

> After reminding them of their indiscretion and the danger attending the pursuit of actors, he [Mr. BOOTH] said, looking at the cards, that he knew the names were assumed. "If I knew your right names," he said, "I should certainly inform your parents." The girls were completely taken aback, and, muttering an apology, they hastened out of the hotel.

Let us suppose that this little story is strictly true, and that Mr. BOOTH, instead of denying himself to them—as an actor of his position might naturally have done under the circumstances—was wise in preferring to rebuke the girls who were guilty of a common, but perhaps not intentionally imprudent species of youthful nonsense—yet why should it have been considered of sufficient interest and importance to be given to the press, and spread broadcast throughout the land as if it were a matter of concern to the general public? And, if the trivial happening did actually occur as stated in the dispatches, by what agency was the account of it communicated to the newspapers?

The young girls are scarcely to be credited with having paraded something that must have caused them shame and mortification; yet, they and Mr. BOOTH alone shared the first knowledge of it. Was Mr. BOOTH, then, responsible for the publication of the story, and if so what was the motive that prompted it, and what was the object sought to be accomplished by it? The great tragedian stands in no need of the press-working devices resorted to by many less eminent and successful players, and the idea that it was a "fake," contrived for the purpose of securing gratuitous advertising, must be instantly dismissed as unworthy of serious consideration. There can be but one other reasonable hypothesis, which is that Mr. BOOTH considers—as a surprising number of humbler professionals are wont to consider—that even matters of a private and personal nature are fit subject for publicity, and that the smallest episode in which an actor figures is sufficiently portentous to demand record in the chronicles of the day.

We fairly submit—and without the slightest disrespect for our greatest actor, whose delicacy of feeling and modesty of conduct are proverbial—that the habit of which this Baltimore affair is a conspicuous instance, is a bad habit, and one that as surely deserves reproof as the folly of the girls who are alleged to have sought his acquaintance. In all things Mr. BOOTH should be a pattern for the young people of the stage. In this thing he offers an example of that which should be most carefully avoided.

The custom among certain professionals of procuring the publication of frivolous personalities is not only indicative of bad taste but, in the end, injurious. The insatiable public appetite for sensational and demeaning theatrical gossip, which the newspapers feverishly endeavor to gratify and which professionals are frequently heard to deplore, is largely traceable to the profusion itself. The bulk of it would never find its way into print without the direct aid of the persons whom it concerns. Accepted standards of propriety are utterly disregarded in this particular, and the curious condition has been arrived at which presents to our view many prominent actors who have not only become callous or oblivious to the admirable quality of reserve respecting the everyday occurrences of that portion of their lives that is, or ought to be regarded as private and personal, but who have come to look at these matters as being fraught with a normal and perfectly legitimate public interest.

We do not hear of authors or painters, or artists in any other line, running to the newspapers to obtain publicity for their purely individual goings and comings; confiding to the world their favorite superstitions, their religious views or their recipes for beautifying the complexion. Nor do we find them sending about items informing a breathless community that they are being entertained by Mr. So-and-So at his elegant residence in Chicago; or that they enjoy the friendship of General This and the esteem of Senator That; or that they ride bicycles before breakfast, or eat onions for dinner, or sleep in silk sheets, or perfume their baths, or wear embossed monograms on their *linga*, or get their frocks from WORTH, or receive offers of marriage from titled personages, or rebuke silly young girls for their impressibility—or, in fact, make capital out of the thousand-and-one trivialities that are nobody's business but their own.

So great is the desire of sundry professionals to have something to dilate upon in the presence of the ubiquitous theatrical reporter, that fiction frequently chases fact out of sight, and vivid imagination comes into play with a fertility of resource and an audacity of flight that would do no discredit to VERNE or HAGGARD.

This weakness cannot be dismissed as amiable, because it is fatal to the dignity of the dramatic art and to the credit of its followers. The newspapers are to blame, of course, but only partly so. It is the people of the profession that are most culpable. If the shallow vanity that inspires this wholesale and unwarranted exposure of the personality cannot be curbed, at least let it be exercised in a direction less harmful than this we have described.

THAT OBNOXIOUS DUTY.

THE thanks of the profession are due to W. H. FULLER, of Ottawa, for his energetic and disinterested efforts to obtain from the Canadian Government the removal of duty from theatrical scenery carried into the Dominion by American companies.

A concession of this sort cannot be obtained in a day, but although several months have passed since THE MIRROR announced Mr. FULLER's determination to bring the matter before the proper authorities, it is gratifying to learn that the question is progressing toward a settlement. The Minister of Customs has promised Mr. FULLER that he will speedily consult with the Minister of Finance with a view to adjusting the cause of complaint. In two or three weeks the "budget" will be brought down, and it is hoped that theatrical scenery and properties will therein be placed on the free list.

It unfortunately happens that the clause in the Canadian tariff regarding "tools of trade or profession" is specially confined to the implements of "intending settlers." It is this that makes the necessity for a special exemption in the case of theatrical travelers from the United States.

CHICAGO may be unhappy because she has got the World's Fair on her hands, but she will soon rejoice in a statue of SHAKESPEARE. WILLIAM ORDWAY PARTRIDGE, of Boston, submitted the design that was successful in the competition. The rumor that the pedestal is to represent a sausage mounted on a ham of red granite, is utterly unfounded. The *canard*, it is hardly necessary to say, originated in St. Louis.

A GENIAL and honorable managerial career, extending over a quarter of a century, assuredly deserves recognition. The commemorative performances at TONY PASTOR'S this week afford the New York public the opportunity of attesting its regard and affection for an amusement-provider who has served it not only long, but well.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

A committee—not a world's fair committee, but the fairest committee in the world—waited on me yesterday. It had been appointed by the society bearing that mysterious and curiosity-provoking title F. A. D.; it was charged with the business of annihilating me for ungallantly designating the members of their organization last week as "a bevy of silly young women," and it was composed of Alice Fischer and Vida Croly.

The committee at once proceeded to assure me that I had utterly mistaken the character and purpose of the F. A. D., and I needed no further proof of it than their enthusiastic description afforded.

Before Miss Fischer's American Beauty radiance and Miss Croly's sweet violet fragrance departed from my sanctum I was ready to take it all back and lay several columns of remorseful and penitential contradiction at their feet. They magnanimously requested no more space, however, than was necessary to set them right before the profession.

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"We are 'nice girls,' of course," said Miss Fischer. "I don't know that we are censurable because we are as particular concerning our members as clubs and societies usually are; we certainly should not be singled out for criticism on that account. The absurd name 'Society of Young Girls of Pure Character on the Stage' was given us by a morning newspaper, which probably imagined it was getting off something smart by the flippant fabrication.

"As a matter of fact the membership is not confined to actresses. There are thirty of us, and several have no connection with the theatre. The society was formed for mutual profit and pleasure, and because in certain studies we were able to secure instruction at a very moderate rate by taking lessons as a class.

"The name F. A. D., which seems to have worried so many people, simply stands for 'Fencing, Athletics, Dancing.' We do not think we have either courted or deserved the ridicule and the misrepresentations that have appeared in a number of papers. I hope THE MIRROR, whose good opinion we cherish, will correct the false impression that has gone forth."

I am glad to be able to present the charming committee's description of the laudable objects of the F. A. D., and I wish these bright young girls and their association long life and happiness, and freedom to enjoy all the fencing, athletics and dancing they want, without exciting unpleasant comments in the newspapers.

✣

I was not surprised to learn, by the way, that the erroneous impressions concerning the F. A. D. were created by the spotted solar diurnal. That paper sent a female reporter to the Kendal afternoon tea at the Brunswick. She wrote a clean and correct account of the affair.

This was not spicy enough to suit the requirements of that mud-slinging sheet, and the copy was subjected in the office to one of those distorting processes for which it is famous.

The result was a story which scandalized the young girls, reduced the helpless female reporter to tears and agonized protestations of her innocence, and caused people to believe that the society was an aggregation of feminine prigs.

✣

It is no new thing, however, for this vicious, irresponsible sheet to jeer at virtue, or to distress sensitive women by its brutal mendacity. Everybody remembers how it maligned Sara Jewett when she was a suffering invalid; how it took her name from retirement to ruthlessly drag it through its gutterish columns, coupled with an infamous story which was speedily proved to be a deliberate and malicious slander.

But, as THE MIRROR recently remarked, this particular journal's treatment of stage people is usually discreditable. Let the veriest drab who nightly fills an Eastside dive with her ribald songs, get into a drunken brawl or commit a breach of the law, and this receptacle of refuse will blazon her forth in its blackest headlines as an "actress."

✣

But what else can one justly expect?

The editor is a senile slanderer who has covered himself with obloquy by persistently libeling the nation's greatest soldier during life, and pouring upon his name a stream of cowardly venom after death, for no better reason than that Grant did not, when President, commit the mistake of making this hoary blackguard the Collector of our port. He has earned the hearty contempt of the better element of the community, and now, in his dotage, he presents a pitiable spectacle of degeneracy, sitting in his den, under the long shadows cast by the palatial buildings of his more prosperous neighbors, concocting vicious pasquinades for his shriveled print—loved by none, hated by many, despised by all!

✣

I have received the following communication from one of the social cure-alls that abound in this vicinity:

A year or two ago the "profession" was in a terrible state of agitation over the Interstate Commerce bill, and the writer wrote THE MIRROR a long letter on the subject of meeting the bill by increasing the earnings of companies and local managers. That letter was printed, because it contained nothing of especial value, but wasted a large amount of printers' ink, but when the writer followed up that letter with some valuable ideas that same letter was no doubt consigned to the waste-basket as it never was printed. What have we seen happen since? We have seen the receipts of companies and houses shrink gradually and surely, and we have not seen any plan to extricate the profession from this slough of despond. The profession is only one factor in the problem of life, but it is a great factor because of its members and influence and it can join in a plan, when it is ready to listen to reason, whereby it can make success assured. C. H. P.

Unless I am mistaken, the letter to which C. H. P. refers was not printed because the "valuable ideas" it contained were designed for the especial and practically exclusive benefit of C. H. P. The profession is always ready to listen to reason, but it has no time to waste on superficially alluring schemes, invented solely for individual profit.

✣

Mr. Fred. Harriott is getting to be known as the lightning change manager. Up to the present writing fifteen people have left the Clara Morris company since the beginning of the season, and I believe that in each case Mr. Harriott is cited as the cause of the trouble.

If he has justifying explanations he doesn't make them. In the face of a steady succession of charges, preferred through the press by the long list of discharged or seceded actors, he has maintained imperturbable serenity and apparent indifference.

To say the least, the extraordinary record of revolt and disturbance achieved by the Morris party this season is not calculated to popularize it and its director among professionals.

✣

I have been amused at some of the comments on New York contributed to the London *Figaro* by an Englishman. The two things that impressed him most were "the dirt and the dearness." If any one attempted to cross a street here he would probably go up to his knees in mud, except at a crossing where "a clearance is made."

This Englishman ordered "a really American dinner" at Delmonico's for himself and a friend, and was rendered speechless by the bill, which was $12.50. He incidentally mentions that the repast consisted of a couple of canvas-backs, terrapin, a bottle of champagne and a few other commonplace articles.

He also ventured to experiment with clam chowder, which he characterizes as a monstrous dish. "It is a soup," he explains, "and seems to be a mixture of cream and butter, with pieces of meat floating about in it, and everything rich which can be thought of."

When this verdant gentleman decides to honor us with another voyage of discovery, I advise him to shave the figurative whiskers off his metaphorical mentality.

✣

"If Edwin Booth had been less selfish, less jealous," says one of my contemporaries, "had he been willing, personally, to surround himself with competent players, we could have depended upon those who could lay up the knowledge gathered by him."

A more generous actor than Booth—professionally as well as privately—never lived. There is no such word as selfishness in his dramatic vocabulary. He has always been quick to encourage young talent and to reward it. His whole artistic career may be pithily summed up in the statement that he has never needed and has never monopolized the centre of the stage. His supremacy rests on a broader foundation.

It is strange that a writer on stage subjects should forget Booth's Theatre and the magnificent struggle its founder made to establish a theatre which should be a city's pride. The mention of that splendid but inadequately supported enterprise is a sufficient proof of our tragedian's loyalty to his art. He failed because the experiment was made ten years too soon; not because it was not fervidly conceived and brilliantly tried.

As for the tragedians of the future, they will—like Booth—be born, not made. Schooling and experience are secondary matters. The divine spark cannot be created by either.

BOUCICAULT ON STAGE CHILDREN

Dion Boucicault, in the course of a conversation with a MIRROR reporter a day or two since, expressed himself emphatically on the "children on the stage" question.

"I have neither praise nor blame for Mr. Gerry," said the veteran dramatist. "I consider him simply as a man who acts as he has a right to act. And I don't think there is much logic in the abuse which is being so liberally bestowed upon him. The questions to ask are: Has the legislature granted Mr. Gerry plenary powers? Is he empowered under the statute to act as he deems fit? The answer is 'yes.' The power is most vexing and most arbitrary, no doubt, but it is an arbitrary power bestowed by the laws of this land and as such it should be respected, or at least the person in whom it is invested, should be respected.

"That one man should be granted such power is, of course, preposterous; but it is to our legislators you must look for redress. Let your metropolitan managers agitate for the repeal of a law so manifestly unjust. But don't pick a quarrel with Mr. Gerry.

"Now, as to the children's health or morals being hurt by their work on the stage, that is, of course, ridiculous to any one who knows anything at all about stage children. Young children have been employed on the stage of all countries for more than three hundred years, from Shakespeare's time until now. It is not, therefore, Mr. Gerry or the New York Society for the Prevention of Cruelty to Children that can enlighten us much on this point. Shakespeare invariably employed boys for his female characters and younger children for several others, and from then down to the present time the child has been a very essential feature of all stages.

"Not only do I deny that the theatre's surroundings endanger children's morals, but I go so far as to say that the schooling they get is in many ways beneficial. The training and mental discipline they have to undergo develops faculties which another course of education might overlook or neglect. No; healthy children are all right on the stage. They can learn more good than harm. And I say healthy purposely, because there have been cases of children undergoing a course of dramatic training for which they were physically unfit. Those are the cases which such a society as the S. P. C. C. should inquire into.

"But I would take away this power from a single man or a single society. I would take it away and give it to a body of medical men who should have the power of granting medical certificates as to the physical capacity of each applicant for stage work. And without such certificate no manager should be allowed to engage a child under sixteen years of age. Then I think there would be more satisfaction given than now.

A GENEROUS ACT.

The Pennsylvania Railroad Company is a big corporation and it generally does things in a big way. Its splendid generosity in placing the Aunt Jack special at the service of Manager Palmer and the Actors' Fund, with all the difficult arrangements that the memorable flying trip to Washington and back necessitated, was a notable instance and one which is calculated to be held in grateful remembrance by all who are interested in the prosperity of the noble theatrical charity.

Mr. Palmer voiced the sentiments of the profession in a letter of thanks to General Passenger Agent James R. Wood, to which that official has returned the following reply:

PHILADELPHIA, March 14, 1890.

A. M. Palmer, Esq.:

DEAR SIR.—Your letter of March 13 is received. I am glad to know that the arrangements made for the movement of yourself and company between New York and Washington on last Monday were successfully carried out.

I thank you for your courteous expressions of commendation. I hope that neither yourself nor other members of the dramatic profession will feel that they are under any obligations to us for having joined with you all in contributing our mite to the Actors' Fund, of which many of our patrons are beneficiaries. Yours truly,

J. R. WOOD, G. P. A.

Nevertheless, the railroad's "mite" was equivalent to a large donation to the Fund, and the grace and courtesy with which it was extended deserves the warmest appreciation.

THE LAW'S DELAYS AND COSTS.

A manager signing himself "One of the Injured," writes THE MIRROR that the treatment experienced by a company at the hands of a local manager in Washington, Pa., chronicled in THE MIRROR of March 1, does not surprise him. He says that, to his knowledge, a company arrived in Ansonia, Conn., a short time ago, and found no paper up, no newspaper ads., "no nothing," and, in explanation, the local manager said he did not think the company would come.

The company refused to play, and a lawyer was consulted. The lawyer advised them to fulfil the contract, but to refuse the 70 per cent., and afterward sue the manager for damages.

The company played to $20. Suit was in due course brought, but was thrown out by the Justice on the ground that there was no proof to show that had the local manager acted differently more people would have attended the show. THE MIRROR's correspondent says that the $10 deposited for costs as well as all the lawyer's fees, was so much money thrown away, and that he has since learned to submit to any imposture and pay up.

PERSONAL.

BLAINE.—Mrs. James G. Blaine, Jr., is reported to be progressing quite rapidly toward recovery. She is now able to be removed occasionally from the bed on which she has lain since early last Autumn. Her apartment is visited daily by a number of faithful friends.

FLORENCE.—William J. Florence has begun writing his memoirs. They will not cover the American stage so broadly as Jefferson's, but they will deal more especially with the New York stage and its favorites, from the days of Burton and Hamblin and Mitchell, down to the present time.

TERRISS.—William Terriss is to play the title role in the forthcoming London production of Paul Kauvar. Interviewed recently by an English paper, regarding his late—and lamented—American tour, Mr. Terriss said: "I think Mr. Daly made a great mistake in opening me at Niblo's Garden." We were not before aware that surgery was one of Mr. Daly's many brilliant accomplishments.

BARNUM.—P. T. Barnum sailed from England on the *Saale* last Thursday.

DALY.—Somebody asked somebody else the other day why it was that villains were never used in the plays at Daly's Theatre. "Because the manager will brook no rivalry," was the prompt reply.

IRVING.—Henry Irving's next production will be Herman Merivale's Master of Ravenswood, a dramatization of Scott's "Bride of Lammermoor." A London correspondent notes, by the way, a growing dissatisfaction among the Lyceum's patrons with the unvaringly gloomy character of the plays selected by Mr. Irving for his stage.

RYLEY.—The severance of business relations between J. H. Ryley and Arthur Rehan was entirely amicable.

WYNDHAM.—Charles Wyndham says he is going to try his luck here again next season.

ANDERSON.—The Mary Anderson bulletins have come to a stop. Even the Dunlap Cable Company has been forced to desist, its powers of invention having been exhausted.

CAMERON.—Beatrice Cameron, of Richard Mansfield's company, who has not been well for the past few weeks, fainted on the stage of the Columbia Theatre, Chicago, last Saturday afternoon, while playing the title role in Ibsen's Nora. Her illness is not thought to be at all serious.

OUDIN.—Eugene Oudin, of the McCaull Opera company, intends visiting Europe this Summer, remaining abroad for a long time. He will be accompanied by his wife.

LLOYD.—Edward Lloyd, the famous tenor, is on his way to this country on the *Etruria*.

HUNTINGTON.—Agnes Huntington has paid Augustus Harris £1,000 to release her from her engagement with the Carl Rosa light opera company. Miss Huntington is coming here next season to play Paul Jones. The chances are that she will open at Herrmann's Theatre.

SEGUIN.—A chime of ten bells has been presented by Maria C. Seguin to St. Andrews' Church (now being erected in Harlem), in memory of her mother, Mrs. Anna Seguin, the well-known opera singer, who died in this city in August, 1888.

KIDDER.—Kathryn Kidder is reported to have entirely recovered from her recent illness.

GRAU.—Maurice Grau will sail for France on Saturday, to make arrangements for Mme. Bernhardt's appearance on April 7 in Sardou's Cleopatra.

HOOPER.—Nettie Hooper is enjoying a short stay in Washington. She is the guest of Mrs. Lander.

BARRETT.—Lawrence Barrett writes from the South of France, where he is recuperating from his recent illness, that he will return to New York about May 1.

BERNHARDT.—Sarah Bernhardt is said to be in such demand to appear in Jeanne d'Arc outside of Paris that she will probably make a tour in that piece through the French provinces during August and September.

CAMPBELL.—It is reported that Lady Colin Campbell is to go upon the stage shortly in a play written by herself.

CRANE.—W. H. Crane intends purchasing a steam yacht next Summer.

VANE.—Lila Vane, of the Shenandoah company, is to be married next month, it is reported, to Samuel King, a young New Yorker.

MANTELL.—It is announced that Robert Mantell is to appear in Hamlet, at Troy, this (Wednesday) evening.

AKERSTROM.—Ullie Akerstrom is dangerously ill at Wilmington, Del., and has been compelled to cancel all her dates for the present. She was to produce her new play, A Little Busybody, at Wilmington this (Wednesday) evening.

YOUNG.—Alfred Young is adding to his reputation by his good work with the amateur societies of Brooklyn. In the Amaranth's production of Caprice last Wednesday night he scored another artistic success.

AT THE THEATRES.

BROADWAY.—JOSEPHINE.

Napoleon	William Harris
Talleyrand	J. M. Francoeur
Murat	W. R. Owen
Eugene De Beauharnais	F. S. Pierson
Fouche	C. J. Birbeck
Pauline Bonaparte	Ida Van Siclen
Hortense De Beauharnais	Marie Knowles
Marie Louise	Una Abell
Josephine	Rhea

In this period of idiotic farce-comedies it is somewhat in the nature of a theatrical oasis to run across a drama of historical interest written by an American playwright. It was for this reason that a large and critical audience of first-nighters attended the metropolitan production of Josephine at the Broadway Theatre last Monday night.

The piece is in six acts, and is mainly founded on authentic incidents in the lives of Napoleon I. and Josephine and other notable personages of the Empire. The dramatist, Albert Roland Haven, has apparently preferred historical happenings to the invention of telling effects. It thus follows that the play is almost devoid of what is usually expected of a stage plot. Moreover, the heart interest does not possess that touch of nature that makes the whole world kin.

The theme treats of Napoleon's imperial divorce. Mr. Haven has endeavored to derive an emotional situation by having it appear as if this divorce was brought about by heroic self-sacrifice on the part of Josephine, who not only loves but idolizes Napoleon, and continues in this frame of heart and mind to the end of her life. On the other hand, Napoleon is presented in the light of a fanatic on the subject of a son and heir to the throne, and we are to understand that he never loved Josephine more fervently than at the time he had her divorced. This is neither in accordance with human nature nor with the real facts of the case. It would have been a much stronger play dramatically if Napoleon had been presented in the true light of his cold-blooded cruelty, and Josephine had been divorced with a little more genuine protest.

The scene in which Josephine meets Marie Louise and curses her because she declines to follow Napoleon into exile, smatters of Schiller's Mary Stuart, and the death of Josephine in the last act is accompanied by a military tableau in the background of the stage that is more melodramatic than artistic. Still, Mr. Haven's play is a very creditable attempt to write a historical drama. Unfortunately, the episodes of Josephine's career are not of thrilling interest, at least not as they have been dramatized in the present instance.

The glowing press notices that Mlle. Rhea has received from various sources for her personation of the title role, led the audience to expect much more than she was able to fulfil. She is a very charming woman and a clever actress, and no doubt would have appeared to great advantage in the part if she had spoken her lines in French. But her pronunciation and accentuation of English is altogether too Gallic, while her artificial intonation entirely robs her acting of artistic realism. Despite all these drawbacks she succeeded in holding the attention of the audience throughout the evening, which certainly speaks well for her magnetic qualities.

The Napoleon of William Harris had many good points. He contrived to reproduce by the various devices of make-up a striking resemblance to the Emperor. His walk, however was decidedly peculiar, and far from dignified. No one ever heard of the Little Corporal having a gait as if he were trying to describe a semi-circle with his body at every step. Nor was Napoleon as stagey as Mr. Harris, whatever conclusions may be drawn from his figure portraits.

J. M. Francoeur was hardly an ideal Talleyrand, but rendered the foxy phases of the character very cleverly. W. R. Owen ranted unpleasantly in the third act, when in the character of Murat he indulges in explosive indignation against the Emperor for divorcing Josephine. F. S. Pierson was conventional as Eugene de Beauharnais, while C. J. Birbeck was crude but effective as Fouché, the Minister of Police.

Ida Van Siclen as Pauline Bonaparte, Marie Knowles as Hortense de Beauharnais and Una Abell as Marie Louise looked quite picturesque in the becoming gowns of the Empire, but all of these young women seemed to pattern in their elocution after the artificial cadences of Mlle. Rhea.

The production was characterised by excellent scenery and handsome costumes, and was successful in point of pictorial effects. Mr. Haven was called before the curtain after the fourth act, and Mlle. Rhea was the recipient of numerous floral offerings.

METROPOLITAN.—SIEGFRIED.

On Monday night the only performance of Siegfried, the second of Wagner's Trilogy, in this season, took place at the Metropolitan Opera House before a large and fashionable audience.

Heinrich Vogl sang the part of Seigfried, and although in fine voice and with a vocal delivery leaving little to be desired, he formed a strong and disappointing contrast to the interpretation of the role as presented by Herr Alvary. The rendering of the part was wanting most in youthful animation and forceful fire. Herr Vogl showed more histrionic power in the finale of the third act than at any other point. The dramatic action in the slaying of Fafner, on any stage but the operatic, would have bordered upon the ridiculous. Viewed, however, in its entirety, Herr Vogl's efforts deserved the repeated and enthusiastic calls which were accorded him.

There was a noticeable omission in the second act of the passages written for Siegfried's hunting horn, an omission which deprived the scene of one of its picturesque elements. Lili Kalisch-Lehmann was as usual a superb Brunhilde. Theodore Reichmann was happy in the part of Wotan, and rose to some grandeur in the passage "Auf wolkigen Höhn wohnen die Götter." Nicolai Gorski was highly satisfactory as Mime. Similar commendation should be accorded to Joseph Beck for his rendering of Alberich. Conrad Behrens as Fafner and Charlotte Huhn as Erda also acquitted themselves with credit. Betty Frank was perhaps scarcely so strong as she might have been in the singing of the "Forest Bird."

The scenery of Henry E. Hoyt was admirable and the management of the electrical effects in the forging of the sword and in the lightning storm were remarkably good. Anton Seidl conducted with his usual ability. The programme contained an announcement that subscribers wishing to retain their seats for the next season of German opera should notify Mr. Stanton of their intentions before April 30.

GRAND.—MYLES AROON.

The presentation of Myles Aroon at the Grand Opera House on Monday by W. J. Scanlan was a most emphatic recognition of the favorite Irish comedian's popularity. A large audience attended the St. Patrick's Day matinee, and in the evening the spacious house was packed almost to suffocation. Mr. Scanlan was received with a *cead mille failthe*, an Ossianic metaphor meaning boundless enthusiasm. His songs, including his "Swing Song," which is a happy sequel to his widely known "Peek-a-boo," were vociferously applauded, while his work as Myles Aroon was the realisation of the ideal of the manly young hero of the play. The star was cleverly supported by Mattie Ferguson as Maggie Farrell, Thaddeus Shine as Mike Carney, Robert McNair as Pat Phelan and a competent company. The play was finely mounted and staged, and the scenery was very picturesque. Next week, A Midnight Bell.

TONY PASTOR'S.—VARIETY.

Not a vacant seat and standing room at a premium, is the sort of a reception which lightens the heart of any manager, and this was what greeted Tony Pastor at his cosy theatre last Monday evening. This is the anniversary week of Mr. Pastor's twenty-fifth year as a New York manager, and the way in which it began must have been very gratifying to him.

An excellent entertainment was furnished for this occassion, the programme commencing with Elmer Ransom, the well-known prestidigitateur, who gave a series of remarkable illusions. Next came Lottie Eliott, the endurance skipping rope dancer, who was followed by the Julians in their acrobatic act. Then occurred the great event of the evening in the appearance of the perennially popular and "only" Tony Pastor, who sang several new songs as he alone knows how to sing them.

Sheffer and Blakely, Jennie Valmore, and Tierney and Wayne followed. After them came the inimitable Maggie Cline and Frank Bush, who kept the audience in roars of laughter, and sent every one home in the best of spirits.

Mr. Pastor announces a matinee and night performance with special features for Friday next, in order to commemorate the actual date of his twenty-fifth anniversary as a manager. Long may he wave!

THIRD AVENUE.—LIGHTS AND SHADOWS.

Lights and Shadows was the attraction at the Third Avenue Theatre on Monday night last, to a fair-sized audience. Anna Martland as Mabel Bland was very good, and David Hanchett was excellent as Judge Broughton. Leslie Muller as Mark Milburn and Annie Barclay as Madame Girard were quite satisfactory. Miss Barclay also assumed the character of Mother Mag with credit, but her make-up in the latter role was very faulty.

Next week, The Galley Slave.

NIBLO'S.—LITTLE LORD FAUNTLEROY.

That Mrs. Frances Hodgson Burnett's charming story of his little Lordship, Fauntleroy, is far from becoming what is vulgarly termed "played out," was most satisfactorily demonstrated on Monday evening by the large audience which applauded Tommy Russell and Ray Maskell at Niblo's Garden. The applause was frequent, and the tears of sympathy many. The whole performance went off in a manner very creditable to the company. Helen Lowell played Dearest, and Frank E. Aiken was the Earl.

KOSTER AND BIAL'S.

A large and enthusiastic audience applauded a very excellent entertainment at Koster and Bial's on Monday evening. The hall was full; barely standing-room being available after nine o'clock. Carmencita repeated her successful appearance and several of her dances were encored. Smith and Lord, Geyer and Goodwin and Cooper were all very clever in their respective performances. The Oura Japanese, Daly and Lynch, and the Austin Sisters were also very good.

AT OTHER HOUSES.

Lillian Russell is still attracting large audiences to the Casino to enjoy her singing and royal presence in the role of the Grand Duchess.

The Charity Ball at the Lyceum, Aunt Jack at the Madison Square, Shenandoah at Proctor's and The County Fair at the Union Square are attractions that justly continue in popular favor.

The Gondoliers at Palmer's is not only meeting with appreciation, but is making the box-office flourish as well. Large and enthusiastic audiences assemble nightly to applaud this latest operatic effusion of Gilbert and Sullivan.

The Senator is in its tenth week at the Star, and the management announce that they will continue at that theatre until the end of the season.

Mrs. Berlan-Gibbs, supported by an efficient company, may be seen in The Wife at the People's Theatre this week.

Hugh Fay and William Barry are filling a week's engagement in McKenna's Flirtation at the Windsor Theatre.

THE TEXAN HOTEL-KEEPERS.

Apropos of the several charges recently preferred against the traveling actor by an irate Texas hotel-keeper, D. M. Gregory, of the John Dillon company, writes The Mirror as follows:

"The average actor does not care to spend all his salary in hotel bills, and the good hotels in most of the towns in Texas are dear. The rates to companies in towns like Fort Worth, Galveston, Austin, San Antonio, Houston and Waco, average from $1.50 to $3.50 per day. Even if there but three-quarters of a day, the actor is charged for the full twenty-four hours.

"The Texan hotel-keepers seem to think that the actor is a tourist abroad for his health. I certainly think they get as much out of us as we do out of them."

PROFESSIONAL DOINGS.

The Inspector, a local play, by Will R. Wilson, is to follow A Long Lane at the Fourteenth Street Theatre.

It is said that Alexander Salvini will be starred next season under Wesley Sisson's management in Don Cæsar De Bazan.

Souvenirs are again to be distributed at Proctor's Twenty-third Street Theatre on April 9, when the 250th performance of Shenandoah takes place.

Gabrielle Du Sauld is negotiating for The Lion and the Lamb, the farcical comedy produced at the Bijou Theatre last August in which she made quite a hit.

Mrs. Harriet Ware's Lenten readings on Monday afternoons at Madame Van Norman's Institute have proved very successfull. Each reading is devoted to a single author.

Humpty Dumpty, presented by Alfred P. Misco's company, has collapsed at New Orleans. The members of the company are said to be in distressing circumstances in that city.

James W. McKee, of Brooklyn, has written a four-act play entitled New York. It is said to treat of a social problem that interests closely the army of breadwinners in the metropolis.

It is reported in theatrical circles that Lila Vane, the comedy lady of the Shenandoah company, purposes retiring from the stage. She is said to be engaged to a Mr. Samuel King, of Buffalo.

Harry H. Gardner, a prominent Brooklyn amateur actor died early on Sunday morning from acute pneumonia. Mr. Gardner had been connected with amateur theatricals in this city and Brooklyn for many years.

It is expected that the Press Club's annual dinner, at Delmonico's on Thursday evening, will be the most notable of the series. A large company will be present, and the speakers selected comprise the best post-prandial talent.

Louise Sanford has not been able to re-engage with the Old Jed Prouty company for next season, owing to previous arrangements with Gus B. Mackie for his piece, Grimes' Cellar Door. Mr. Mackie's inducements to sign had been very substantial.

Hilda Thomas and Bessie Cleveland, the prima donnas of the Spider and Fly company, have just lost their respective fathers by death. It was a remarkable coincidence that both actresses should receive the sad news while playing together in St. Louis.

Henry E. Hoyt is preparing the scenery to be used in the revival of Zozo next season. He has contracted to paint the three principal grottos with his own brush, while he is to design and superintend the other scenes and effects. The entire work will take about four months.

The Whitechapel Club of Chicago entertained Roland Reed, Hughey Dougherty and C. McHenry at its symposium on last Saturday.

Among the Pines has been let, through Gustave Frohman, to Albert Tavernier for next season, and Charles H. Hicks has already worked about fifteen weeks for the play. Mr. Tavernier begins his tour in Chicago on August 18.

Fred Solomon has written the music and Fred Clifton the libretto of a new opera comique in three acts entitled De Frontignac. The work is adopted from a French comedy entitled The Wonderful Woman. Manager Hammerstein has the first refusal of it for production.

The Hans the Boatman company opens a week's engagement in Chicago on Easter Sunday. Tessie Busley, formerly with Minnie Maddern's company, is said to have made a hit in the role of Gladys. The season will close May 10 at the Arch Street Theatre, Philadelphia.

Kate Purssell is reported as having done excellent business in Philadelphia last week. On her last day in that city 2,296 paid admission to the Lyceum Theatre. Before closing the engagement Miss Purssell was presented by a group of admirers with a star composed of forty-two diamonds.

A telegram from The Mirror's Nashville correspondent states that Charles Scovel has brought a suit against Manager Foster and sub-Managers Greenwald and sons for $4,500, alleged to be due him for salary and diverse moneys advanced to Manager Foster on account for the Boston Ideals.

The Theatrical Mechanical Association will give a concert on Sunday evening, April 13, at the People's Theatre. The proceeds are to be devoted to the relief of sick members and other charitable purposes. Tickets for the concerts at one dollar each, may be had of the secretary, William H. Burke, 323 Broome Street.

Last Friday afternoon Mrs. Erving Winslow gave the third of her Ibsen readings at the Brunswick, choosing on that occasion "An Enemy of the People," one of the least known of the Norwegian dramatist's works. Mrs. Winslow is familiar with her subject, and succeeded in thoroughly interesting her audience.

It is said that there is not the slightest doubt about Lawrence Barrett and Edwin Booth playing together next season, although it will not be under the management of Arthur B. Chase, who retires at the end of this season. A tour of thirty weeks has already been booked including twelve at the Broadway Theatre in this city.

A. Miner Griswold, the editor of *Texas Siftings*, better known as "Our Pat Contributor," will commence a series of lectures at Hardman Hall this (Wednesday) evening. Mr. Griswold will, of course, treat his subject, "Around the World," in his usual humorous style. His text will be appropriately illustrated with stereopticon pictures by Thomas Worth.

Celie Ellis, of Stetson's Gondoliers company, has been compelled to tender her resignation in consequence of indisposition resulting from the accident that she lately sustained at Ford's Opera House, Baltimore. Theresa Vaughn has been secured to fill the role formerly played by Miss Ellis, who hopes to resume professional work in a few weeks.

Last week Lizzie Conway, of the Kate Castleton company, was offered the part of Nannette in Paul Kauvar. To her regret, however, she was compelled to refuse the offer, Manager Philips not being willing to release her from her engagement. May Montford, of the same company, has been playing the part of Miss Gimp for the past fortnight.

Maude Granger, who has been in retirement for some time with the exception of occasional appearances in this city and vicinity, will soon be seen in a new play. Miss Granger has not been idle during her resting spell. She has had several plays submitted to her, and is particularly enthusiastic over an emotional drama by a well-known English author, which she contemplates producing in the near future.

On last Monday night a new system of ticket selling, somewhat similar to that in vogue at Daly's Theatre, began at the Casino. Purchasers of seats instead of being given tickets, were asked for their names, and a numbered coupon was handed them, which was exchanged in the evening for their coupons. It is thought that the new system will do away entirely with ticket speculators.

While filling a date in a small Pennsylvania town recently, Robert Downing was much amused by the local manager's request that he should clothe his person as the Gladiator a little more decently. Inqiry established the fact that a burlesque company, not particularly noted for its delicacy, had preceded the tragedian and the villagers had been considerably scandalized. The manager was afraid, therefore, that following so close on the others the sight of Mr. Downing's bare arms and manly bosom might do injury to the high moral reputation of his house.

The Mirror has received a communication from Francesca Redding in which diverse charges of serious nature are preferred against W. R. Foster, her late manager. Among other things Miss Redding refers to trouble of a pecuniary nature which is said to have arisen while the company was playing Little Falls, N. Y., and which resulted in Mr. Foster's dismissal from the company. It is stated that Mr. Foster then proceeded to Philadelphia and styling himself W. F. Redding, organized another company, giving out at the same time that the original Francesca Redding company had disbanded. Miss Redding explains that she closed her season at Little Falls, Feb. 23, simply on account of Mr. Magee's death. It was to be opened again as soon as she could replace him. She declares that W. R. Foster has no right to the name he has assumed.

THE HANDGLASS.

TREAD softly! A Western paper heads its dramatic column with the announcement: "Lily Clay has joined the church."

† † †

R. D'OYLY CARTE'S name is Richard Doyle McCarthy in English, and he's glad of it. Nicolini and Tamagno are not saying a word, but no doubt the awful truth will out some day and we shall learn that they are plain McGilligan and McQuirk.

† † †

A SOCIETY is being formed in London called the "Ballet and Chorus Protection Society." It's object will be an energetic crusade against that most interesting study in still life, the dude at the stage-door.

† † †

THE director of a Paris theatre lately received a play called Jonah. At the top of the first page appeared this line: "Act 1, Scene 1—The stage represents the stomach of a whale."

† † †

MANAGER J. M. HILL is a psychologist and a mind-reader. He recently demonstrated his abilities in a Philadelphia café to an admiring crowd of friends by a lightning calculation as to the cost of four Manhattans, a vichy and two beers, and the silence which followed his announcement of the result, was so profound that the tick refused to an all-night tramp who ambled up to the bar, could be distinctly heard.

† † †

THIS ought to be worth seeing. We clip it from a lurid letter-head which tells not wisely but too well the merits of a traveling attraction:

"THE WONDERFUL TELEGRAPH SCENE.—The most original stage effect ever conceived. More wonderful than the real thing. At a most exciting climax, as a telegram is being transmitted, it is flashed from the wires in zigzag electric letters in such a manner that the audience may read and understand the message as it passes over the wire. This effect is indescribable. It must be seen."

† † †

SOME are born politicians, some have a "pull" in the ward, and some have political honors thrust upon them! A paper in Delaware calmly announces: "THE NEW YORK DEMOCRATIC MIRROR states that The Kindergarden played to large houses."

† † †

ONE of those awfully funny Boston papers, commenting upon Alfred Ayres' recent essay in THE MIRROR, "Does Shakespeare Pay?" remarks with that keen and penetrating wit which distinguishes the Hub newspaper proper: "We cannot say what he does now, but according to all accounts of his life and character, he never paid when he could help it." The wave of convulsive merriment which swept over Beacon Hill and the Back Bay has just subsided and Boston has resumed its air of culchawed serenity once more.

† † †

A LETTER reaches us from a young man in Dayton, Ohio, who belongs to a society that is going to give a minstrel entertainment for the benefit(?) of a church. He writes to know if we can furnish a few "gags" for "the end." He says: "We have tried all the newsdealers but cannot find any kind. I would like to have about five, something that will consume time." Eight cents in stamps accompany this letter, which were immediately edited. Eight cents is rather low for five jokes of the style which we are accustomed to give the public, but we feel for the young Daytonian and print the following for his benefit. They are a little shop-worn but they ought to go with a bang in Dayton.

Q. When is a door not a door?

A. When its a jar.

Q. Who struck Billy Paterson?

A. Guggenheimer.

(This is new and original and calculated to convulse a Dayton audience.)

Q. Where was Moses when the light went out?

A. In the dark.

Q. What is the difference between a bad boy and a postage stamp?

A. One you lick with a stick and the other you stick with a lick.

Q. Why is a Vassar girl like a horse-car?

A. Because neither of them can climb a tree.

If these jokes do not satisfy the yearnings of our young friend, let him amass, and send on fifteen or eighteen cents in stamps (in the new shades), and we shall take pleasure in forwarding a better quality of humor, done up in hermetically sealed packages, labeled "Use no hooks."

† † †

ACCORDING to all accounts, the code of etiquette which prevails in this city between manager and actor is most rigid in its requirements. It is said that a certain aesthetic manager demands an intoned greeting with a reverent genuflexion from each member of his company every morning.

† † †

THERE is a Swedish carpenter in Detroit named Ole Olson, and he is putting paragraphs in the papers denying that he is any relation to the actor of that name. And this is fame!

† † †

BARNUM'S 145 ballet-girls are rehearsing at the Winter quarters in Bridgeport and the girls in a paper-box factory there became so demoralised that they emulated the gymnastics of the ballet and spent their noon hour in the seductive pursuit of high-kicking.

The foreman, who is a cross and crusty married man, returned earlier than usual from dinner the other day while these pleasing calisthenics were in progress, and the result was that the two most expert kickers were discharged. This occurrence casts a doubt on the old saying: "Whatever is worth doing at all is worth doing well."

A PRISON INCIDENT.

Among the stars who have recently played at Auburn, in this State, is Estelle Clayton. During her sojourn there she received an invitation to visit the prison, and its acceptance resulted in a pretty little episode that is narrated for THE MIRROR by one who observed it.

With a party of ladies and gentlemen, Miss Clayton drove to the grim portals of the dreary place. As she stepped from the carriage the actress' attention was arrested by a young woman with a face of decided beauty and an expression of marked sadness. She was looking in at the gate and there were tears on her cheeks.

"What is the matter?" asked the actress, whose heart is tender. The woman explained that her husband was a convict who had been recently sentenced. Not knowing the prison-rules she had come from Buffalo to see him, and admission had been denied her, as it was not a regular visiting day.

Miss Clayton asked the party to wait a few moments, took the woman into the carriage and drove to the station a short distance away where her private car was side-tracked. She entered it with her companion and emerged a few minutes later, the woman having been transformed by a cap and apron into a regulation lady's maid.

Rejoining the party, Miss Clayton and her pseudo servant were admitted to the prison. In the stove shop the woman suddenly astonished the keepers and convicts by jumping into the arms of a grimsy prisoner, whose face flushed with delight as—oblivious to discipline—he pressed his wife to his breast.

They were separated, of course, in a moment; Miss Clayton severely reprimanded her maid for her unaccountable conduct, for which the authorities were assured the convict was in no sense to blame, and the young woman went home full of happiness and gratitude for the meeting she had despaired of.

PHILADELPHIA'S NEW PLAY HOUSE.

Theatregoers residing in the Northeastern section of Philadelphia are soon to have a new and magnificent theatre in that part of the city, which alone has a population of 400,000. The building of the new house is one of the most progressive events in the annals of the stage in Philadelphia, as playgoers residing in the part of that city mentioned cannot now reach the down-town theatres in less than an hour and a half.

The People's Theatre is the name of the new house on which work has begun and will be pushed rapidly to complete the building in time for the opening, Aug. 23, with an elaborate production of the successful scenic melodrama, The Great Metropolis. The house is located at the corner of Kensington Avenue and Cumberland Street, and will be built from the plans of George Plowman, the theatrical architect.

The new People's will, it is said, be one of the handsomest and largest of Philadelphia's playhouses. It will be under the personal management of C. A. Bradenburgh, who will present first-class attractions at popular prices ranging from fifteen cents to $1. At these prices it is claimed that the house, with a seating capacity of 2,640, will hold $1,000.

The theatre will be built of pressed brick, brown stone and terra cotta, and will be absolutely fire-proof. The auditorium, stage and dressing-rooms are on the ground-floor, occupying 80x150 feet. The auditorium has been planned so that the occupant of every seat will have a perfect view of the stage. The doors will be opened by electricity, controlled from several places in the theatre. There are ten boxes, and the staircases leading to them are separate from all other parts of the house. There are 800 seats in the orchestra and orchestra circle and 750 seats in the first balcony. The second balcony, or gallery, is entered from Cumberland Street by two fire-proof stairways, and this part of the house will seat more than 1,000.

Every safeguard has been placed in the house for exits and fire-escapes. The woodwork throughout will be thoroughly fire-proofed, and all the plastering done on iron lath. The entire house will be steam-heated, have both gas and electric lights, and ventilated from cellar to dome by the latest and most approved system.

The first floor will be provided with reception and toilet rooms for the ladies and a smoking room for gentlemen.

The dimensions of the stage are more than ample for the production and complete mounting of the most elaborate spectacular play. The star dressing rooms and ten others are fitted up with the latest conveniences.

As will be seen elsewhere in THE MIRROR, the interior of the new house is not only spacious but very handsome. The ten boxes are of Moorish design, with heavy draperies, shutting off the little box parlors in each side, The color of the whole interior is citrine and blue and gold, and all the decorative points in the house harmonize with these tones. The new house will, indeed, be an embodiment of comfort and safety for the auditors and an architectural ornament to Philadelphia.

A CHAT WITH AUGUSTUS PITOU.

"What are my plans for next season," said Manager Pitou, repeating a MIRROR representative's interrogatory. "Well, then, W. J. Scanlan closes the most successful tour he has ever had on May 10, and opens next season on July 28 at the New Marquam Grand Opera House, Portland, Oregon. He will follow this with a four weeks' engagement at the New California Theatre, San Francisco. His next season will be an unusually long one, lasting from forty to forty-five weeks. The principal play of his repertoire will be Myles Aroon, with occasional presentations of Shane-na-Lawn and The Irish Minstrel. His present engagement at the Grand Opera House in this city is the largest he has ever played here.

Rose Coghlan closes her present season on May 17, and opens her next at Duluth, Minn., on September 18. Peg Woffington, in which she made her greatest success this season will be presented. An original modern society play, by Louis Ludovici and Francis Renan will also be produced. The new play, in my opinion, is a remarkably good one. It has a very strong part, indeed, for Miss Coghlan, a character combining comedy and sentiment, and offering many opportunities for strong acting.

Robert B. Mantell, who is now firmly established as a good paying star, closes his tour on May 10, and opens his next season on September 4, also in Duluth, Minn. He will play three engagements at different theatres in this city. His repertoire will consist of The Corsican Brothers, Montrose, Othello, Hamlet, and a new play which he is now having written for him.

"I shall not enter into any new enterprises for next season, but for the following season I have already arranged with a New York theatre for the production of a melodrama. I shall also then put into practical operation a scheme which I have been cogitating for the past few years. It is the establishment of a traveling stock company, to be composed of the best actors and actresses I can secure in this country and England, to appear in a repertoire of four new plays. Two of these plays I have already in my possession, the third will be written for me by two well-known authors, and the last will be some English melodrama which I shall secure in the meantime.

"I have been patiently studying the tendency of the taste of the public, and I think that the time has nearly arrived to give my scheme a practical test. The company will be under my personal management and the plays will be produced under my immediate direction. In fact, I shall stage the plays in each and every city, and I think that I am qualified to produce them in the best possible style, owing to my long practical experience. I have always stage-managed the plays for all of my stars and laid out all the stage business."

MISS ST. JOHN'S POSITION.

Florence St. John somewhat tardily comes forward to deny the authenticity of the interview published by the Toronto *Globe*, in the course of which insulting and derogatory statements regarding Americans were attributed to her.

Business Manager Ben Stern, of the Faust Up to Date company, writes THE MIRROR that "no such interview as that given by the Toronto *Globe* ever took place," and that it "did the lady a great injustice."

Miss St. John finds a defender in the sprightly Max Eliot, of Boston *Herald* fame. "What matter if Miss St. John detests everything American?" says the valiant Max. "Certainly, she has a right to her own opinions, and if people insist upon hearing them and they be unpalatable, let them take the consequences."

This is a peculiar view of the St. John case, it strikes us. Max Eliot cannot have read the Toronto interview carefully. If Miss St. John detests everything American and says so, surely she must expect to have herself and her utterances as frankly criticised, since there is no such thing as thought and speech that is not reciprocally enjoyed.

In this case, supposing the *Globe* interview actually took place as printed, Miss St. John was not forced or supplicated to speak the objectionable things credited to her. She is made to appear as having uttered them without any solicitation, whatever, and entirely of her own free will.

Under the circumstances it is not, as Max Eliot implies, "people" that object to taking the consequences—it is Miss St. John herself who now rebels against them.

LETTERS TO THE EDITOR.

THE GRAU COMPANY MISREPRESENTED.

AKRON, March 9, 1891.

To the Editor of the Dramatic Mirror:

SIR.—We, the undersigned members of the Jules Grau Comic Opera company were very much surprised at an article published in a certain dramatic sheet printed in New York, stating that our company are misleading the public by using the name of the New York Casino; that we are giving poor performances, and that salaries are in arrears.

Whoever furnished the above information was either grossly misinformed or had some malicious purpose in trying to injure the reputation of the company.

As a matter of fact no use is made of the New York Casino's name. The company is and always has been billed as the "Jules Grau Comic Opera company," both on large stands and all small printing. Local papers often mention the fact that The Brigands—the opera we present—has lately been produced with brilliant success at the New York Casino. Furthermore, our newspaper criticisms and the business we are doing are sufficient proofs that we are not giving poor performances. By referring to your local correspondence in the various cities we have played, you will learn that business has been generally big and that the company has given the best satisfaction. Lastly, as to our salaries, we beg to state that we have always been promptly paid.

If you will kindly make public through your valuable columns the above statement of facts, you will confer a favor on the members of the company and do justice to Mr. Grau, our manager.

Yours respectfully,

Marie L. Greenwood, Alice Hasmer, Lillie Alrich, Mountjoy Walker, Forrest F. Russell, Robert Stanley, Wm. T. Gauntt, Wilfred Ashlin, A. E. Arnold, T. Alexander, Lottie Rendall, Jeannette Hibbard, M. Stanley, Phil W. Watson, Annie Graham, Clio Vernan, May Deverill, Mae Hamilton, Tillie Walter, J. K. Adams, Lillian Marconir, J. W. Gurville, Ada Barnard, Eugene Avery, Matt Smith, Nellie Alexander, Emma R. Steiner, W. P. Gulberson.

CAPTAIN SWIFT WILL FINISH ITS SEASON.

CHATTANOOGA, March 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—May I, through your valuable paper, inform all those whom it may concern that the reports circulated to the effect that the Captain Swift company was in a crippled condition, financially and otherwise and is on the eve of closing its tour, are a false, malicious fabrication, calculated to harm my plans for the future. I have simply shared the bad business experienced by nearly every company on the road.

I have contracted to play a season of thirty-five weeks, and I intend to keep faith with my manager and with the members of my company.

By giving the above room in your journal, you will greatly oblige one who wishes to justify himself.

Very truly yours,

ARTHUR FORREST.

AGNES LANE RESIGNED.

NEW YORK, March 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly contradict Miss Moreland's statement as it appeared in this week's MIRROR? It was not Clara Lane but Agnes Lane, who took her place with the Clara Morris company. And I was not discharged, but sent in my resignation. The enclosed article, cut from the St. Louis *Chronicle* of the 3d inst., gives quite a concise version of the case, except that it does not give my reason for resigning.

Trusting you will correct Miss Moreland's error,

I am yours truly,

AGNES LANE.

HE DID NOT WRITE IT.

NEW YORK, March 13, 1891.

To the Editor of The Dramatic Mirror:

SIR.—In this week's issue of THE MIRROR you erroneously credit me with being the author of The Shanty Queen. As I am only a plain everyday member of The Shanty Queen company I trust you will give this space and oblige.

Yours most sincerely, FRED M. MAYER.

HE SIGNED—THEY SENT IT.

SHELBYVILLE, Ill., March 10, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In regard to Mr. Wagner's communication in your paper of Feb. 28 regarding the Hatch Opera company I wish to say that Mr. Wagner misunderstood me. I signed telegram to Pana, Ill.—they sent it and paid for it. I consider Mr. Wagner a gentleman, and, as far as I know, a careful correspondent.

Yours truly, PHILLIP PARKER.
Manager Opera House.

THE IRISH DRAMA.

ST. JOHN, N. B., March 13, 1891.

To the Editor of The Dramatic Mirror:

SIR.—I freely forgive the typo who introduced me to your readers as a "Joseph" instead of a "John," but I have no such generous sentiments towards the member of your staff who, in the process of editing, changed "Niobe of Nations" to "Albion." Had he used Banba, Innisfail, Erin, or even Scotia—for Ireland at some period or other used all these names—I would not have objected; but Albion was the ancient name of Scotland, never of Ireland.

The mistake is provoking because it looks like ignorance on my part of a well-known historical fact.

Yours truly,

JOHN L. CARLETON.

A NOBLE BROTHER IDENTIFIED.

NORWICH, CONN., MARCH 13, 1891.

To the Editor of The Dramatic Mirror:

SIR.—A Noble Brother, as played by J. W. Summers on the other side is my play of Only a Woman's Heart, as played an entire season by Newton Beers. Three years ago, when in California, I gave Mr. Summers the MS. and right to play it in the interior. He was quite successful and paid the royalty as long as he used it here. When using the play in England he changed the title for reasons of his own.

Yours truly,

C. R. GARDINER.

A CARD FROM J. K. TILLOTSON.

TOLEDO, Ohio, March 13, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Messrs. Tavernier Brothers, managers of Ida Van Cortland have full authority to play Two Lives under its original title, Dens and Palaces. These gentlemen have had my plays Queens and Lynwood for the last three years, and I have found them honest in all their business dealings and prompt in payment of royalties. I wish I could say the same of some others who are using my plays. I believe, however, that THE MIRROR's constant pursuit of "pirates" has brought many an honest dollar to authors that they would not have received otherwise.

I am, very truly, yours,

J. K. TILLOTSON.

AN INTERESTING ARTICLE.

Buffalo Courier.

Laurence Hutton contributes an exceedingly interesting article on "A Half-Forgotten Comedy" to this week's MIRROR. The essay refers to Robertson's charming play "Caste," and Mr. Hutton gives the "cast" both of the Florence and the Wallack representations of the comedy which were given in the Academy of Music in the Summer of 1867 and which were rare dramatic treats in the truest sense of the term.

THE ACTRESSES' CORNER.

THE TRAGIC OLD COMEDIES.

What I shall say has been suggested to you many times, but I hope I may suggest it with a pathos, a power, a percussion that will carry it into your heart, there to bear fruit in action.

"Get up in the classics." Spend your traveling leisure learning Grace Harkaway, Peg Woffington, etc., instead of "reading" or idling.

I know you feel idiotic poring over a yellow book—no one in the company reads plays. It argues affectation or more ambition than modest valuation of merit. Better feel idiotic on the train before your traveling companions than chaotic some time before an audience.

Levity aside, I urgently advise your making part of next season's work a study of the lines of standard parts.

Don't leave it to the future and your "quick study."

Believe me, study of Grace Harkaway is a different matter from the flip-flap learning of Miss Montmorency in a modern play.

Your "quick study," trained only to hasty swallowing of modern colloquialisms, will be nowhere when you face the cramped construction of classic parts. In the average modern part you *can* "say the sense and come to cue," but not so with an old comedy.

If fate ever puts you on the stage with Grace Harkaway or Lydia Languish on your shoulders, and through lack of proper study you feel in a stray corner of your brain that you are not absolutely sure of some if, and, or but, you will—oh, believe me!—find your entire vocabulary slipping from you. The "idea" of the speech may cling, but the possibility of putting that idea in your own words confronts you only as a ghastly sacrilege, than commit which you would rather stick dead at the mercy of a scandalized prompter and an outraged audience.

At such a moment you will suffer more hideously than you ever fancied one could suffer and keep sane.

That moment, too, will haunt you and invest the classics forever in your mind with a halo of horror.

Maybe you never expect to play the parts—still, get up in them. It's good for your memory, and will give you confidence in studying anything.

If you have Grace's remarks about sunrise on your tongue's end so sure that you can speak them as if you were not scared to death, nothing will ever scare you. You can talk Italian back to Salvini, and like it!

If you can chatter through Lydia Languish's three long speeches about her projected and broken-up elopement, as if it was all a living fact and not a blood-curdling lesson in lingo, you can feel secure about anything.

These parts cannot be learned at short notice without a strain of fright and effort that leaves you perfectly nerveless for the performance. They cannot be learned "rough;" they must come easy and letter-perfect or your performance will be more than you can stand, and your anguish of humiliation more than you have any right to bring upon yourself.

Come! See of what stuff your ambition is made.

Of course, all these parts seem far off when one is playing soubrettes on the road with green companies: but, by the hope you have of reaching better things, get ready to meet the better things.

Again, whether you ever play them or not, you should be ready in them. One ought to be familiar with standards. You know that; feel it vaguely. Well! time will come when you will feel it sorely and be disgraced by your ignorance.

Oh, yes! I "killed time" when I was on the road; read "She," talked ethics with the comedian and dreamed, so I can say all this with disarming humility.

Study the standard plays. If ever Polly talked sense, she is talking it now.

Hoping the iron of your intention is hot, I will hammer it with a list; there are plenty more, but these will do to start on:

Peg Woffington and Mabel Vane in Masks and Faces. Lady Gay and Grace Harkaway in London Assurance. Lydia Languish and Julia in The Rivals. Julia is cut, of course, but if you study her straight you will appreciate the cuts.

Cicely Homespun and Caroline in The Heir-at-Law. Caroline is cut, too, but take her as she is for practice. Miss Hardcastle in She Stoops to Conquer. Lady Teazle in The School for Scandal.

Add Portia, and Juliet, and Rosalind, and so on, if you will only let them all be letter perfect, or your time is wasted.

Do this, and when your chance comes you will be ready to take it, and do yourself justice. Don't risk having your chance, because it comes at short notice, finds you panic-stricken and helplessly inadequate.

You feel safe that the future will hold no such complication for you? Let me draw a picture of what you may catch some day.

Cast for Lydia Languish. Three rehearsals, part to learn meanwhile. In spite of bravery and a fairly quick study, the last rehearsal finds you sticking at every third speech.

Everyone betrays suppressed anxiety about you.

Rehearsal over at two. You sit in your dressing room, your empty head in your hands, saying to yourself: "Disgrace has come—I cannot do it."

Shall you creep into some forgotten cellar, and never be heard of again; get a doctor's certificate—or face the shame of breaking down on the stage?

You do none of these of course; 2:30 till 6—nearly four years. You are tired out, your brain stopped normal activity long ago—but—four hours is something!

Four hours—jading a sulky brain to halting effort—going over and over even the simplest lines that your tongue may get used to them and take care of them by itself. Feeling all the time that your task is hopeless. Finally at the end of the time facing the performance with only a desperate courage won by a knowledge that, at last late date you have done your utmost.

Then—the night! Head three sizes too big for you, and nothing in it. Your tongue in hack-horse fashion treading out the lines; you listening in a dazed blank hope that they are all right. Now and then, a halt seems near, and a convulsive gathering of all your numbed faculties to ward it off. At last, the final curtain—and—is it enough?

Will you go to work on the dear old comedies?

POLLY.

IMPROMPTU.

"Ah, Love!" I cried, "why will you tarry so?
In vain I wait your knock upon my heart,
Come, I pray you, but enter soft and low,
And send with swift, true aim, your golden dart."

"Ah, Love, dear Love," I sighed in after years,
"Too sadly true your aim, too swift your dart;
Come, heal the bleeding wound and dry the tears
Your arrow's winged flight has caused my heart."

NELLIE M. MAYO.

A LONG JOURNEY.

Fritz Morris, who paid a short visit to New York last Monday, after an extensive tour with one of T. Henry French's Little Lord Fauntleroy companies, gave a DRAMATIC MIRROR reporter the following particulars of his season:

"We have traveled over 18,522 miles up to date, and during all that time we have not missed a train, lost a valise, or cut a line out of the performance. The whole company left New York on Sunday afternoon, Sept. 4, 13, and reached Seattle on Saturday, Sept. 22, and opened on Monday evening, Sept. 23.

"The only time we were in danger of missing a connection was in Jackson, Miss., where we had a day-coach and were coupled to a freight train to enable us to reach Meridian. You will see, from my summary of the trip, that we averaged 772 miles per week for twenty-four weeks, or about thirty-one days' continual riding, at an average speed of twenty-five miles per hour."

Mr. Morris then handed the reporter the following summary:

New York City to Seattle, Wash.	3,500
North Pacific Circuit	450
Portland, Ore., to San Francisco	772
San Francisco to Los Angeles, Cal.	480
Southern California Circuit	2,500
Reno, Nev., to Salt Lake City, Utah	848
Salt Lake to Denver, Col	648
Colorado Circuit	850
Colorado Springs, Col., to Ottawa, Kas.	772
Kansas Circuit	400
Springfield, Mo., to New Orleans	679
New Orleans to Galveston, Tex.	422
Texas Circuit	1,750
Marshall, Tex., to Vicksburg, Miss.	210
Mississippi, Alabama, Florida and Georgia Circuits	2,560
Atlantic Coast Circuit	1,295
Total number of miles	18,522

"Flossie Ethel and Georgie Cooper who alternate in the role of Little Lord Fauntleroy are two remarkable little actresses, and are universal favorites everywhere they appear. It is quite usual for a crowd of children to wait at the stage door after the performance to get a glimpse at them, and ladies frequently ask permission to take them out driving. I always insist, however, on their taking a nap on the afternoon previously to the evening either of them is to appear, and I don't think there are two healthier or happier little girls in the world. What better refutation could there be to the theories of the Society for the Prevention of Cruelty to Children?"

On being questioned concerning his Texarkana experience, referred to at some length in these columns at the time, Mr. Morris said that he did not cherish very pleasant memories of the town, as his arm was still lame from the outrageous assault made on him because, as the responsible manager, he endeavored to enforce the rules governing free admission. He said that the company would play in Pennsylvania towns this week, and, after playing in Vermont and Canada, would close the season on Easter Monday at Yonkers, N. Y., thus having traversed a route extending to the four extreme boundary lines of the United States. Mr. Morris then hastened away to catch a train leaving for Wilmington, Del., where Little Lord Fauntleroy was due last Monday night.

GOSSIP OF THE TOWN.

NADAGE DONIZ is to open in her new play Natasqua on April 7.

MARK LYNCH has been engaged for the Paul Kauvar company.

FLORENCE ELLIS has been engaged by Daniel Frohman for next season.

ROBERT MANTELL is to essay Hamlet in Troy this (Wednesday) evening.

J. K. EMMET will resume his season next Monday night at Portsmouth, N. H.

THE MAIN LINE company is reported to have met with bad luck in the West.

VIRGINIA MARLOWE has severed her connection with Margaret Mather's company.

REPORT has it that Fred Leslie and Nellie Farren return to this country next season.

ARTHUR E. MOULTON has been re-engaged for Frank Daniels' Little Puck company for next season.

STRUCK GAS resumes its season on April 7 with an entire new company. New England will be toured.

THE report that J. A. Bailey had purchased a half-interest in Forepaugh's Circus, is said to be incorrect.

THE FRENCHMAN, which Richard Mansfield is playing now in Chicago, is said to be Monsieur rechristened.

EDWARD CONNELLY and Virginia Ross will close their season with A Soap Bubble company on the 29th instant.

LOUISE BALFE has resigned from The Stepping Stone company. Her place is now being filled by Adeline Stanhope.

F. B. FREEMAN is no longer connected with the Eaves Costume Company; Colin S. Eaves now attending to the outside business.

A BENEFIT to Add Ryman, the old-time and popular minstrel, is to be given at the Union Square Theatre next Sunday evening.

JOHN GLENDENNING, of the Kendals' company, has been engaged by Col. Sinn, to support Cora Tanner in One Error next season.

PAUL KAUVAR is to be presented at the Drury Lane, in London, in May, with William Terriss and Jessie Millward in the leading parts.

MAURICE BARRYMORE is to open his season as a star in Gus Thomas' new play, Reckless Temple, Oct. 13. The place has not yet been decided upon.

THOMAS THRALL, formerly proprietor and manager of the Novelty Theatre, Brooklyn, E. D., died on Tuesday last of paresis. He leaves a daughter.

IT IS more than probable that German opera will continue at the Metropolitan Opera House next season. It has not yet, however, been finally decided.

M. J. JORDAN has been engaged to play the part of Humpy Logan in Master and Man on the road, and will join the organization in Brooklyn on the 24th instant.

MANAGER DAVID HENDERSON paid a flying visit to this city on Saturday last. He reports that the Chicago production of The Gondoliers has met with success.

AL. HAYMAN, in response to a cable from Bronson Howard in relation to the production of Shenandoah in London, will sail for England on the *Etruria* on March 31.

WRIGHT HUNTINGTON and wife (Dot Kingsley), remain with the Captain Swift company. Mr. Huntington's disagreement with Arthur Forrest has been satisfactorily adjusted.

C. W. KING, late of Mrs. Knight's company, has written a play which he has gone on to Boston with, intending to submit it to Manager E. M. Field, of the Boston Museum.

DAISY DIXON, Dan Wolf, Tony Farrell and Ethel Barrington left A Royal Pass company last week. The last named has been engaged for the production of A Long Lane.

A SCRAP OF PAPER is to be presented by the pupils of the American Academy of Dramatic Arts at the Lexington Avenue Opera House on April 9, under the auspices of the Fabian Union.

W. S. HOLKSTIN has been engaged as stage manager for Dore Davidson and Ramie Austen's Guilty Without Crime company, which opens its season in Brooklyn, E. D., next Monday night.

PINAFORE is to be elaborately produced by a big company, and a chorus of ninety-five, at the Academy of Music on May 12, after the run of The Old Homestead. J. C. Duff will manage the enterprise.

THE contracts for the costumes to be used in the production of The Knights of Tyburn, to be produced at Niblo's Garden on Easter Monday, have been awarded to the Eaves Costume company.

JOHN R. LA FORREST, an actor, who was last with the Aunt Jack company at the Madison Square Theatre, died on Tuesday last of apoplexy at his home in Jersey City. He was fifty-two years old.

JAMES NEILL has declined a re-engagement with W. H. Crane's company in order to accept an offer to go next season with the Mr. Barnes of New York company, for which his wife (Annie Blancke) has been re-engaged.

THE roller skating rink is soon to make its debut in London. It is reported that an American syndicate has taken the Olympia until the expiration of Barnum and Bailey's lease, and that they are to open a big rink there.

OWING to illness, C. F. Norman, the general agent of Dan'l Nash's Comedy and Specialty company, has been compelled to return to his home in Albany. The company however will continue on the road. They are reported to be doing good business.

THE following people have been engaged to support Adele Payne in The Dead Heart. William N. Griffith, Ed. Clifford, Hubert Jones, H. H. Forsman, John Holland, Oliver Jurgenson, James Curran, Jr., Eliza Sutton, Alice Macdonald and M. W. Rawley. W. A. Demmon is the manager, and Branch O'Brien the agent. Rehearsals begin next Monday. The season opens April 7 in New York State.

On last Saturday night, Sol Alken attached the scenery of The Showaway company for a debt of $35, which Manager Jacob Litt, he claimed, had owed him for four years. The sum of $40, which included interest, was paid him, and the attachment was "lifted."

LITTLE MAY DARGAN, of the Bootles' Baby company, fell during the performance last Saturday afternoon and injured her leg. Her mother and Little Lena Barrowson, who is to take her place left this city to join the company at Bradford, Pa., on Monday night.

ACTING under advice from the Mayor, the Superintendent of Police of Cleveland has ordered notice to be given to the managers of those theatres which have recently been giving Sunday performances, to stop them, threatening arrest if the order is not obeyed.

MURRY WOODS has been engaged to play the comedy role in Paul Kauvar during the California tour of that company. This will be Mr. Woods' first appearance on the Pacific coast since he was a member of the old California Theatre stock company twelve years ago.

THE McCaull Opera company will begin a week's engagement at the Brooklyn Academy of Music next Monday night, appearing in Clover. This is the last time that the company as it now exists will be seen in the vicinity of the metropolis. Next season the McCaull company will be practically a new organization.

ON Thursday last the Actors' Fund Association leased the four-story building, No. 12 West Twenty-eighth Street, formerly part of the Arno Hotel, for five years. The Fund will move into its new quarters on May 1, occupying the parlor floor with the offices and reading room. The remainder of the building will be rented.

A PROFESSIONAL matinee of The Senator will be given at the Star Theatre to-morrow (Thursday) afternoon, in honor of Joseph Jefferson and W. J. Florence. The affair is also a graceful recognition of the courtesy of Mr. Jefferson and Mr. Florence to Mr. Crane, in taking the Fifth Avenue Theatre for their New York engagement, so that the run of The Senator might not be interrupted at the Star, where the Jefferson-Florence company were booked.

BROOKLYN is beginning to boom theatrically. Col. Sinn is to expend $60,000 in overhauling the Park Theatre this Summer; the talk of constructing a new theatre for H. R. Jacobs at the junction of Flatbush and Third Avenues, has not died out, and Col. Sinn's new Montauk Theatre is said to be an assured fact. It will open in 1892. Jacobs' Brooklyn Theatre is to be torn down as soon as the season opens, to give way to the new Brooklyn *Eagle* Building.

JOHN MACLEAN, a popular English actor, died last Friday of paralysis of the brain. His first and only appearance in America was made in Mary Anderson's company when he played Camillo in Winter's Tale. He was born in London and made his début at the Theatre Royal, Plymouth, in 1829. In 1861 he made his first appearance in London, and in 1868 he joined the company of the Gaiety Theatre. He was about 55 years old, and was unexcelled as an actor of old men's parts.

FRANK DANIELS is elated over the success which Little Puck is meeting with at the new Park Theatre. The piece is running to good business, and everyone has a good word for it. The little comedian exhibits with pride a letter from Joseph Arthur, in which that gentleman says: "It is refreshing to note the novelties as they fly. Mr. and Mrs. Sanger and Mrs. Arthur and myself agreed that yours is the most delightfully diverting, absolutely entertaining entertainment we have ever witnessed."

AMONG the artists who will appear at the annual benefit performance of United Council, No. 1,035, of the American Legion of Honor, at the Star Theatre next Sunday evening, are: Rose Coghlan, Marion Manola, Bertha Ricci, Annie Meyers, Mme. Cottrelly and the other members of McCaull's Opera company, Henry Hallam, Fred Solomon and Richard Arnold, of the Casino company and Gondoliers company; Charles Reed, Robert Hilliard, the Old Homestead Quartette and others.

T. Henry French is a very busy manager. Besides having entire charge of the Grand Opera House and the new Madison Square Garden, he holds the treasurership of the Broadway Theatre, has three Little Lord Fauntleroy companies on the road, and an interest in ten or fifteen traveling companies. In addition to all this, he is the proprietor of an orange farm in California, is interested in property and corporations in Larchmont Manor, this State, and, with his father, has $10,000 or $15,000 always locked up in English plays. He is also obliged to keep a vigilant eye on all of his father's interests in this country. Yet, in spite of all this, Mr. French is generally easily approached, and accords courteous attention to all who have business with him. He knows the value of time, however, and the man is yet to be seen who has the cold nerve to offer to read a play to him during business hours.

H. GRATTAN DONNELLY is personally superintending the rehearsals of A Pair of Jacks. The first performance of the play will be given on April 5 at Wilmington, Del. After that a two weeks' tour of Pennsylvania towns will be made and the piece will be presented at the Grand, in Columbus, O., Havlin's in Cincinnati, the Haymarket in Chicago and Pope's in St. Louis. Other cities will be visited on the road to California, which State will be thoroughly toured. In the details of printing, costuming and booking, Manager Wheeler announces that the venture will be second to none. The complete list of people engaged includes R. G. Knowles and W. J. Russell, Julius Witmark, John P. Savage, Sol Aiken, Ernest Sinclair, Annie Sutherland, Nina Heyward, Mollie Thompson, Julia Aiken, Edna Dyas and Fay Wheeler. The proprietor, George S. Miller is to have charge of the company, while Manager Wheeler will go in advance.

DRAMATIC RECIPES.

[The Paris *Revue de l'Art Dramatique* publishes the first instalment of a humorous series on Dramatic Construction from the pen of Auguste Germain. M. Germain—who describes himself as Mr. Sososthene Rabichon, ex-theatre ticket speculator, ex-theatrical manager, ex-organizer of theatrical tours, etc.—entitles his article "Recipes for the Theatrical Kitchen," and in a few introductory remarks explains the object of his paper. We select for translation the more amusing passages.]

Observing persons—those who wish our theatre well—have been much worried lately by the numerous attempts made to revolutionise it by a group of youngsters who want to introduce a new æstheticism—truth on the stage. With the enthusiasm incidental to their tender years these young men announce their intention of "destroying all the old tricks of trade, of breaking the old moulds" which have hitherto made the reputation of so many of our successful dramatists. They pronounce the glorious name of Scribe with a shrug of their shoulders, and smile disdainfully when that energetic worker, that great manufacturer of dramas, Adolphe Dennery, is mentioned. "Let us cut the old strings and demolish hackneyed device!" these literary anarchists cry. Just as if these strings and devices they speak of were not the dramatists' requisite stock in trade!

I am, of course, aware that such revolutionary critics as Henry Bauer, Céard, De Gramont, Jullien Sérinier—literary *sans-culottes* who would love nothing so well as to march down the Boulevards with Scribe's head on the end of a pike—declare that the Théâtre Libre has a noble aim, and that it has scored more than one triumph. I know that such thoughtful writers even as Jules Lemaître, Henry Fouquier, Auguste Vitu and La Pommeraye have spoken well of it, and that the cynical Bergerat, who holds nothing sacred—not even Napoleon—has ceased his sarcastic vein when speaking of Antoine's Theatre. But what of it? Where will all these new ideas take us? Do these youngsters imagine that their realism, their originality or their audacity pleases the young girls who frequent our theatres? Do they expect, in this way, to find fat dowries? Or are they convinced that it will lead them to the French Academy, that glorious temple which, fortunately, the immoral Balzac never entered?

Happily, however, all our young *littérateurs* have not similar tastes. There are some who do not go to the café every day and who are not always wanting to break all the street windows they come to; who have well-balanced minds and know how to choose an honorable and useful path of life. And it was several of these latter who came to consult me one day recently.

"*Maître*," they said (they already call me master, but I am not vain about it), "you, who have seen so many plays, should be able to advise us how to write for and satisfy the public."

"You wish to achieve success?" I asked.

"Yes, *maître*."

"You think less of the glory than of the money to be made?"

"How well you understand us!"

"And you want me to tell you how to make money?"

"Yes, yes."

My interlocutors were evidently in earnest, so I told them I would reflect and perhaps in book-form give them the fruit of my labor. And from that instant was born in my mind the idea of the Theatrical Kitchen, or the art of making good plays by the help of old recipes. The collection will contain a sufficient number of recipes to satisfy the most varied tastes. All those I give are simple and easily executed, demanding in some cases but ordinary ability, in others but an acquaintance with orthography. All and each are the result of long experience, and long before I formulated them they have been put into practice by certain authors who were not, perhaps, great men, but men endowed with a keen business capacity and commercial shrewdness which I admire exceedingly, for it assures your old days from want and your youth of the distinguished consideration of the tax-collector.

And once interested in my work, I remembered how, at the début of his career, the young dramatist is embarassed as to what *genre* he will adopt. Will he consecrate his genius to comedy or to drama? I have, therefore, divided my book into sections—*hors d'œuvres*, *entrées*, *rôtis*, *entremêts* and dessert. To each description of dish corresponds a different kind of play, and as I have noticed that our physical characteristics influence to a large extent the moral, the dramatist will select his kind of play according to how he prefers the *hors de œuvre*, or the *entremêts*, the *entrées*, or the *rôtis*.

If I have banished originality altogether from the theatre (for, besides being prejudicial to the authors, it troubles the digestion of the spectator, and his or her digestion should on no account be troubled), I admit variety, and think it permissible to present the same idea in comedy or drama under different forms. For one kind of play, therefore, I have set forth several recipes, following in this the example of many celebrated dramatists who have re-dished the works of their predecessors under new titles, and acquired both reputation and fortune.

HORS D'ŒUVRE.

The Lever de Rideau.

I do not deem it necessary to define the *lever de rideau*. It is to the theatre what the *hors d'œuvre* is to the dinner table. Simply a spiced preparation which keeps the spectator—or the guest—in good humor while waiting for the more substantial dishes to follow. However, and it is in this that my long experience of theatrical matters is apparent, I have noticed that contrary to the *gourmand* who loves the *hors d'œuvre*, the dainty theatregoer dispenses readily with the *lever de rideau*. Not infrequently one will hear persons in the theatre lobbies asking the *ouvreuse*, "Is the curtain-raiser over?" And on receiving a negative reply these people will take themselves off with astonishing rapidity.

Fortunately, however, for the authors of the *lever de rideau* everyone is not of the same opinion. Many people like to have all they can get for their money. If the sceptical and *blasé* Parisian, slave of a fashion that I do not hesitate to qualify as ridiculous, refuses to recognise the merits of the *lever de rideau*, there are worthy souls in the lower grades of society who appreciate it and who listen willingly.

But to return to the question at issue. I will proceed to give a few approved recipes for the preparation of a *lever de rideau*, which shall be at once healthy and appetising, and easy to write in a few hours without fatiguing the writer:

Recipe for the Lever de Rideau.—The *lever de rideau* in prose: You take a young *premier* and a young *première*. According to the importance of the boards on which you hope to be played the young *premier* will be counter-jumper, broker, poet, dude, or even prince. Let your young *premier* fall in love with your young *première*, and at this point introduce the father of the young girl, a crusty old individual who does not approve of his offspring marrying a *freluquet* (the young *premier*). Now, here you have the three elements which your *hors d'œuvre* should consist of. The sauce will be the complications which you must imagine. For instance, you must cause your hero to appear in the disguise of a plumber, a water-carrier or a domestic. While snubbed by the father, he will smile at the daughter. From time to time he should murmur, "Oh, dear Maud, what must my love for you be to bear all this?" "Yes," replies the tender Maud; "but how I reward you for it!" At the *denouement* the disguise of the lover is discovered by the father, who wants to kill the young man at once, but whose anger relents under the warm caresses of his daughter and ends by taking his future son-in-law's hand. To increase the interest of this *hors d'œuvre* you might, at certain places, add a few kicks bestowed on the young *premier* by the old man when the former is disguised as a servant. This trick of kicking the young lover, which should not be overdone, never fails to fetch the house. It is also good when the hero is attired as a water carrier, to pour a tub of hot water over the old man's feet. This, although cruel, has a good many partisans. To play this little piece the actors need not be of the best. All mistakes will pass for jokes.

Another Recipe.—After having decked out your young *premier* as a man of the world, make him walk up and down the boards with agitation. From time to time he should ask himself: "From whom could that letter have come which my wife received this morning, and would not let me read?" After five minutes of similar monologue make him find the letter, which should only contain these words: "I shall expect you this afternoon at two o'clock." No signature. The monologue is resumed. An electric bell sounds. It is the return of his wife. "Where have you been?" She is embarrassed and falters a few confused excuses. Pepper this bitter scene liberally. Anger on one side, tears on the other. The wife sobbing leaves the room saying, "If you suspect me, I scorn to defend myself. I will take refuge under my mother's roof." (If you do not want to make it a family trouble, change madame into an orphan, child of a general killed in battle, and replace the *salon* by a convent.) Now bring on a third party—the wife's friend, a woman as elegant and *mondaine* as herself. Perceiving the frowns of the master of the house, she guesses there has been a scene. Monsieur relates all. When he has finished the friend rubs her hands, laughs at the husband, and declares that it was she who wrote the letter. She and Madame went to visit the poor, and by a perhaps exaggerated sense of delicacy Madame did not care to let her husband know. Madame, who is about to depart for her mother's roof, now enters to say a supreme adieu. The contrite husband falls on his knees and cries: "Pardon me! I know all!" She says, "You cruel man, will you ever suspect me again?" "Never!" And they kiss. This little act, besides having a high moral, has the advantage of putting into play one of the most puissant of the human passions—jealousy. It also serves as a lesson to imprudent young wives who might likewise be tempted to do anything unknown to their husbands. I particularly recommend this recipe to authors desirous of being lionized in society. No scenery is required—only a black coat and two walking gowns.

Recipe for the Lever de Rideau in Verse.—The *lever de rideau* in verse is a little played out. Good writers have recognized the fact that the average theatregoer does not understand the mysteries of versification, and often mistakes the language of the gods for bad prose. I think it useless, therefore, to waste one's time in that direction. But, as my aim is to develop every sort of talent, I advise that the aspiring poet-dramatist take the recipes given above; but, instead of writing the phrases as they come, take care to begin a new line every time you have written twelve syllables. And don't forget to make the last two syllables of each line rhyme. There are two kinds of *levers de rideau* in verse. The ordinary *lever de rideau* and the lyrical *lever de rideau*. I have stated how one should proceed for the former, and I might add that it would be good for a novice to devote his talent to this style of verse, and imitate the chief cook François Coppée or Eugene Manuel, the sympathetic author of the famous line: "You died for your friend; do so till the end." I acknowledge that for some time I regarded François Coppée's poetical efforts with distrust. I feared that, after all, he might be a true poet—that is to say, an utterly useless and despicable individual. But recently M. Coppée has gone up in my esteem. He merely rhymes good prose and thus shows that, before, he only wanted to frighten us. We now come to the *lever de rideau* in lyrical verse. After taking a Pierrot and a Harlequin, to whom may be added a Columbine and a Cassandra, make them all jump about so that Columbine goes from Pierrot's embrace to that of Harlequin, while all the time being coveted by Cassandra. In the centre of the back drop should be placed a big moon, which now and again the performers will invoke as witness. For your plot, procure the scenarios of a few popular pantomimes. Mix them well up and extract from the result what best pleases you. A little act like this, if well prepared, generally has considerable success with an ordinary audience.

DAN SULLY'S MILLIONNAIRE.

"Tell you something about The Millionaire? With pleasure."

Dan Sully looked like a millionnaire himself as he made the above remark to a Mirror reporter on Monday. His large diamond shirt stud coruscated and he sat down with a haughty air.

"In the first place, there will be a number of novelties in the piece. One of the most important is the fact that the plot is founded on occurrences in real life. The Millionnaire was written by H. Grattan Donnelly. It is in four acts, and is on a higher plane than any work I have yet undertaken. It is a railroad play, and my character is that of an Irishman who comes to this country comparatively poor, but who, through his ability to handle large bodies of men, becomes a wealthy railroad contractor. The name of the character is James O'Brien, and the role is modeled somewhat after the bonanza kings Flood, O'Brien and Mackey. There will also be a railroad magnet in the play who will be a counterpart of Chauncey M. Depew, and the actor who plays it will make up to look like that gentleman. I have just bought a photograph of the distinguished after-dinner orator.

"F. F. Mackay, who has been engaged for my company, will play a very important part, that of a man resembling Calvin Brice, the Democratic candidate for Governor of Ohio. Max Arnold will play a German baron, who is at the head of a German syndicate controlling millions to be invested here. My leading lady I have engaged, although I cannot tell you now who she is, and I have just made the final arrangements by which Katherine Rogers joins me to play a very strong female part.

"I am not at liberty to tell you the plot, but an injunction is one of the technical points. This injunction is avoided by the exercise of shrewd Irish wit. As the contractor I build forty miles of railroad, which practically makes me the master of the situation as against a trunk line which in its aid connects the Atlantic with the iron and oil territory. For the great strike scene of the third act, which will be a revelation to the stage, I am now negotiating with a big contractor to furnish me with twenty Italian and twenty Irish laborers. Instead of supers I will have the real article. We shall also have the real iron and real ties, and the mechanical effects will be startlingly realistic. Through the courtesy of the Superintendent of the Pennsylvania Railroad, Mr. Donnelly and myself were recently enabled to inspect a section of road now being built in Pennsylvania, in order that we might get a practical knowledge of the subject.

"The play will be produced at the Grand Opera House, Brooklyn, in a few weeks, and arrangements have already been perfected by which, should it prove a success, it will immediately go into a New York theatre for a run."

WHO'S WHO?

Who's Who is the title of a two-act musical comedietta which Messrs. James Gilbert, Ben Lodge, Harry Pepper, Frank Bills and the Misses Patti Stone and Nanette Lacelles, under the name of the Boston Opera Comique company, are now playing in the Eastern States and Canadian provinces. The plot is the old and familiar one of the unknown intended son-in-law mistaken for the unknown man servant just engaged at the employment office, but possessing a brisk, lively dialogue, funny situations and interspersed with jokes, topical songs and well rendered selections from the latest operas.

The company appeared at St. John, N. B., on the 12th instant, having previously announced several numbers from Ruddygore and The Gondoliers, but the law firm of Weldon and McLean, acting for Mr. John Stetson, of Boston, served a notice, threatening divers legal punishment on Mr. Gilbert if such pieces were sung, consequently they were omitted from the programme.

To The Mirror correspondent, Mr. Gilbert said: "I regret very much that this affair should have occurred, as it may have a tendency to place me in a false position before managers. Whenever I have taken operas on the road I have always made arrangements with the owners and paid them royalties. I have had no intention of infringing on Mr. Stetson's or any other person's rights. If I had attempted to produce The Gondoliers, or any imitation thereof, I recognize that I would be simply a pirate; but I never for one moment thought that in singing two numbers—numbers that are for sale in every music store and sung in every parlor—I would be doing what was wrong. However, just as soon as I was notified not to do it, I desisted, and will not attempt it again until I have secured Mr. Stetson's permission."

PIRATICAL AND OTHERWISE.

The management of the Ida Van Cortland company was requested by The Mirror last week to explain their playing Two Lives under the title of Dens and Palaces. They have satisfactorily and promptly complied with the request, and The Mirror hastens to make the *amende honorable*. The Ida Van Cortland company are paying royalties on all the plays in their repertoire.

The Saratoga *Eagle* of last Saturday stated that Manager J. E. Preston had secured the right of May Blossom from Gustave Frohman for his star, Louise A. Bethune, who is to play it at Putnam Hall, Saratoga. Mr. Frohman has given no right to J. E. Preston to produce May Blossom, and will prosecute both him and the manager if it is produced.

The stock companies at the Opera House and Masonic Theatre, Nashville, Tenn., have been boldly producing stolen plays for the last five or six weeks. The Opera House produced The Phœnix and Joshua Whitcomb last week. The Masonic last week produced The Mighty Dollar.

Will the manager of Mme. Janauschek kindly inform The Mirror if the Jennie Holman company has the right to produce Mother and Son?

One W. L. Richmond is producing The Old Homestead under the title of The Old Farm Home at museums in Allegheny City and Columbus, O.

With pleasure The Mirror complies with the request of Manager F. H. Hankerson, of the Lacrosse Theatre, Lacrosse, Wis., to state that he positively refuses dates to all pirates.

MRS. HART'S DEATH.

Mrs. Tony Hart, professionally known as Gertie Granville, died on Thursday last at Roosevelt Hospital in this city. She first met the comedian in San Francisco. When they were married, Mr. Hart had been playing eleven years with Edward Harrigan. After her marriage she retired from the stage. She did not play again until after the burning of the Theatre Comique on Broadway.

Since Tony Hart became insane and was placed in an asylum, she has been supporting herself by appearing with different companies, her last engagement being with The Paymaster. Illness compelled her retirement last Fall. She was thirty-nine years old.

The funeral took place at St. John's Roman Catholic Church, Worcester, Mass., last Sunday, the Rev. William T. Finneran officiating. Floral offerings were sent by Dr. T. S. Robertson, Addie Cora Reed, Rene Purcell, Mrs. John Stetson and Belle Stokes. Tony Hart was present, and followed the casket containing the remains of his wife down the aisle of the church, sobbing like a child.

ONE OF THE OLD PLACES.

I love the theatre. I don't mean that I care much about the front of the house, you know, but I love every old board on our side of the curtain.

I prefer that musty smell of old scenery to any perfume I know of. I revel in the dust of the property-room. There isn't a veteran "hand" between here and the Golden Gate for whom I haven't a friendly feeling, and the sound of the carpenter's hammer is sweetest music to my ears.

It is my greatest delight to go mussing around behind the scenes of some old, time-honored temple of Thespis, and interfere with everybody's business.

I like to fool about the paint-frame, and even the rats down cellar seem to me to wear an expression at once kindly and familiar—different from other rats.

And then, the cats! We all know the cats, don't we? Lean, scraggy, hardened old tabbies that they are. *We* know them! They have often spoiled our pathetic scenes by making sudden and unmistakable entrances from the fire-place, where the logs are glowing so brightly as to shed a glorious radiance over everything; or by skulking stealthily and rapidly, from the first entrance, along the edge of the box, and down into the orchestra. But we like them, anyhow.

The Madison Square and the Lyceum and all the popular establishments devoted to the art histrionic are charming enough, but they don't seem the real things, do they? They don't suggest memories of by-gone Uncle Toms and Evas, of Turn Him Outs, of To Oblige Bensons, of Guy Mannerings, "with songs," and of all those delightful *outré* affairs that flourished gaily in our time.

A few old places here and there about the country still retain and, let us hope, ever will retain the dusty dignity of that elder day.

Just now, I am thinking of one of them, away off in a Southern city, and it's a nice old place, full of glorious reminders and fat cockroaches.

I am thinking of the fine old gentleman who, for so many, many years, sat in state, severe and simple in his little room which opened on the pretty, flower-decked balcony that overhangs the quaint and narrow street, and where every night the band plays *at seven, sharp*.

How he grunted and growled and terrified the humble beginner with the quick, sharp glance that shot from under the knit and heavy brows! But what a good and generous heart there beat beneath that appalling display of shirt-front!

I am wondering what he thought of through those last evenings of his worthy life, as, unable to move very easily, he still sat stiff and grim at his old post in the little room, with the window thrown wide open, and the breeze—almost tropical in its gentleness—lightly lifting the curtains, and listened to the curious blending of long familiar sounds—the muffled crash of ten-pins, the strains of music and the far-off bells of the old boats on the Mississippi.

Maybe he fell to dreaming in the monotony of the friendly medley. If so, surely his dreams were pleasant dreams.

If there is anything sweeter than the glowing anticipation of the eager youth, who, in the morning of his little day, stands upon the brink of life's ocean and looks out upon the buoyant waters with bright and sparkling eyes, it is the evening contemplation of him who rests upon the farther shore; of him who gazes with half-closed eyes upon the ebbing tide, and sometimes out upon the sea whose every billow tells of bravely weathered storms and brings the restful consciousness of peaceful harbor reached.

Nature supplies the usual pains and pleasures at all epochs of our tiny lives.

I fancy the old folks do not need the pity of us young ones so surely as we often imagine. It is probable that the dreams and aspirations which fill our young heads and hearts are no more charming to our senses than are the pleasant memories of a well-spent life.

The joy of doing is sweet, but perhaps the quiet resting after worthy accomplishment is not less grateful.

I am wondering what the dear, crusty old manager was thinking about. When the tones of some big voice from the stage below reached him, maybe he confused them with those of his old-time, honored rival, of just a block or so away. I'm sure he often thought of Ben.

Perhaps, sometimes, it was a woman's voice that roused him a little, and in the cheers that followed it may be that he fancied Lucille at her old tricks and triumphs again.

Ah, well!

* * * * * *

It's a nice old theatre, anyway.

But woe to the sprightly stage manager who, serene in his first season of authority, imagines that he can direct the affairs, or change the time-honored customs and routine of *that* stage!

And heaven help the society graduate of the dramatic school incubator who thinks she can put on airs with those old fellows!

Perhaps you want a carpet. Let me tell you that if you don't behave yourselves there is the green baize, and you can use it or not, and that's all. If you make a fuss about the throne steps, you will find out that they were good enough for Forrest and Cushman, and *that's* all.

They are very dignified and very conservative, those old fellows, and when they get mixed nobody laughs, you may be sure. I once saw them calmly close in a palace interior with a back-street flat, and when the audience murmured they simply reversed things, and drawing off merely changed sides, and again closed in with other views of the same palace and the same back-street.

But it's a nice old theatre, anyway.

ECHEPAC.

INTERESTING COMMUNICATIONS.

SHE IS PROUD OF HIM.

NEW YORK, March 15, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I have always flattered myself on a freedom from that "perfectly awful" though, I think, decidedly excusable failing of my sex—vanity; yet, a glance at my MIRROR of last week convinced me that I have much to be proud of.

In your article headed "A Clerical Rara Avis" I recognized a name that has ever been very dear to me, and when I read your kindly words in praise of the "level-headed clergyman" I felt proud, indeed, of the common name of Jones, and prouder still of the uncommon Reverend Harry of that ilk.

When I tell you that he is a very, very dear brother you will, I am sure, overlook what I cannot help feeling is, after all, a pardonable vanity. My brother was always kind, considerate and thoughtful, never intentionally wounding the feelings of the most thin skinned; yet, though liberal minded to a degree, he has on several occasions forfeited the good opinion of his ministerial confreres by his staunch upholding of the stage as a means of popular education for the masses.

His nature is too noble for the world.
He would not flatter Neptune for his trident,
Or Jove for's power to thunder.
His heart's his mouth;
What his breast forges, that his tongue must vent.

I sincerely trust I have not bored you with this somewhat erratic, though heartfelt tribute to my dear brother. I feel bound to let you know of our relationship, for I am indeed happy to be able to sign myself a proud sister,

EMMA JONES INCE.

MR. MARSTON'S GOOD EXAMPLE.

PALMER'S THEATRE, March 11, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I beg, as in former years, to enclose you the sums of $5 and $10 for the Actors' Fund—the first being the income of the money put aside in accordance with one of the last wishes of my late beloved wife, who was a warm admirer of the Actors' Fund—the second my own yearly donation. I shall be obliged if you will forward the amounts to the proper officer.

I take the occasion to congratulate you upon the untiring efforts you make to induce wealthy members of the profession to smoke fewer cigars, and aid the institution while the sun of prosperity is shining upon them. Such good examples are contagious and work for good. Very sincerely yours,

RICHARD MARSTON.

"A POOR AUTHOR" INVOLVED.

NEW YORK, March 15, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Is it permissable to inquire why "A Poor Author," who "only desires to be just," does not affix his signature to his judicial communication? With such desire for justice rampant in his breast, why does he not stand serenely forth to our ordinary eyes as a bold champion of the blind goddess?

He considers it only "just" again to the "real author or adapter" to state all he knows concerning A Noble Brother, and what he knows appears to be very little.

From reading the synopsis, "A Poor Author" finds hundreds who would recognise it as a poor version of Inshavogue, or Under Two Flags or Trodden Down. If the fact is so painfully apparent, wherefore rushes "A Poor Author" so laboriously into print, and is it the "authors or adapters" of three plays who appeal to the soul of "A Poor Author" for justice; or is Inshavogue one, and Under Two Flags and Trodden Down others, and A Noble Brother a sort of literary tabular hypothesis evolved from the three? or are they all one mammoth Vischnu-headed aggregation? The style of "A Poor Author" is certainly "involved."

I have no particular interest in A Noble Brother beyond that I "created" its heroine and wrote two or three scenes, and much "speech" therein, the glory of which literary effort I have no particular desire to appropriate. But the style of "A Poor Author" is obscure, ambiguous, the reverse of Carlylesque. It is not clear which author, or what author, or how many authors his soul yearns to be just unto. I being of an inquiring disposition, fain would have my soul filled with knowledge. Hence these lines.

Very truly,

AILEEN MARETTA.

BESIDE THEMSELVES.

HARVARD UNIVERSITY,
CAMBRIDGE, MASS., March 15, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Looking over a collection of programmes, I came upon a number of casts which announce that the management is enabled to add to the novelty and enjoyment of the evening by bringing forward two players, who will, in turn, enact the same character. Topsy, in Uncle Tom's Cabin, is the favorite for the olio.

At first, this certainly imaginative scheme overpowered me by its uniqueness. When one evening I saw two Topsys on the stage at the same moment, I thought of a remark that William Hazlitt had made—that the height of the players' ambition is to be beside themselves.

Without badinage however, is not this bare-faced destruction of personality the most ribald of dramatic prostitution? That there is a class of people who enjoy it seems amazing. Perhaps they are from the clan of those who prefer a live cow on the stage to a brilliant climax. Very truly,

FREDERIC E. MCKAY.

OUR FIRST-PAGE ESSAYS.

Buffalo Courier.

People who desire to get the best current thought in dramatic matters can do no better than to read the first-page essays in THE DRAMATIC MIRROR. They are written by men of the highest eminence as playwrights, actors, critics and authors, and are decidedly interesting and valuable.

REFLECTIONS.

THE Pembertons company closed its season at Bangor last Saturday night.

JOHN T. SULLIVAN denies the report that he has signed as yet to go with Rose Coghlan next season.

MRS. ANNIE YEAMANS has signed to return to Edward Harrigan's next season, and at an increased salary.

TONY PASTOR'S celebration of his twenty-fifth anniversary as a manager, takes place at his theatre on Friday.

T. C. HOWARD, manager of Edward Sullivan, wires from Ashland, Pa., that he is the only person authorized by Dion Boucicault to produce Arrah-na-Pogue.

WILLIAM T. RAYMOND has signed for the balance of the season with Kate Pursell's Queen of the Plains company. He will play the part of George Melville, the detective.

GERTRUDE RICE, a daughter of Charles E. Rice, manager of McCarthy's Mishaps company, is to be married on the 25th inst. to Dr. S. Weston Thayer, of Boston.

WALTER N. LAWRENCE, the advance agent of Marie Hubert Frohman, has been successful in booking his star on certainties and guarantees through Connecticut for a Spring tour.

CHARLES A. GARDNER has been playing to excellent business in Ohio. At Mansfield, on March 8, he is said to have attracted the largest audience ever known in the local theatre.

WHILE filling her New Orleans engagement last week Katie Emmett was the guest of Mr. and Mrs. H. A. Heideman. The success of the star during this Southern tour is said to have been most gratifying.

LAST night marked the three hundredth performance of The County Fair at the Union Square Theatre. Handsome bronze inkstands with a medallion of Neil Burgess were presented to the audience.

THE Grand Duchess is meeting with great success at the Casino, the audience being only limited by the capacity of the houses. Two big theatre parties are booked for the next two Saturday nights.

THE advance sale for the first week of the Kendals in San Francisco opened on Thursday night and realised $10,000. This was the largest advance sale these artists have yet known in their American tour.

W. A. MESTAYER and Theresa Vaughn left this city on Monday for Buffalo, to begin rehearsals for their roles in The Gondoliers. They will open with the John Stetson's company in Boston on the 31st inst.

GEORGE W. LARSEN writes that he has secured the sole right to Bartley Cambell's play of Fate, and that he has engaged Bessie Taylor for the part of the adventuress. He will open his Spring tour on Easter Monday.

THE trustees of the Actors' Fund are to attend the benefit of the Fund at the Chestnut Street Opera House, Philadelphia, to-morrow (Thursday) afternoon. In the evening, on invitation of Francis Wilson, they will witness his performance of The Gondoliers.

MANAGER JACOB LITT sends a dispatch stating that GUS HEEGE, in OLE OLSON, a Scandinavian dialect comedy, played to standing room on the afternoon and evening of last Sunday at Litt's Standard Theatre, Chicago.

SHADOWED is the title of a new melodrama written by Edward Rose and recently sold by him to Thomas E. Shea. The principal role is a dual one, the plot springing from the exact resemblance of two brothers, one a prosperous mill owner, the other an escaped convict.

AMONG the people engaged for The Knight of Tyburn to be produced at Niblo's Garden on April 7, are Clara Thompson, a new aspirant for stellar honors, Louise Sylvester, Jeffreys Lewis, E. D. Lyons, Louise R. Grisel, Barry Maxwell, and John Rogers.

A SENSATIONAL drama in five acts by Steele Mackaye is to be produced April 7 by J. M. Hill at the Standard Theatre. The title of the play is Money Mad. Among others who have been engaged for the cast are Wilton Lackaye, E. J. Henley, George Wessells, Hudson Liston, W. H. Thompson and E. H. Vanderfelt.

THE week of Italian opera at the Auditorium, Chicago, was not as successful as the management expected, the Patti nights only drawing good-sized audiences, while the others were small enough to cause a loss. Patti appeared in Linda, Lakme and Semiramide, and Tamagno repeated his fine performance of Otello. L'Africaine and Huguenot were also sung.

W. W. TILLOTSON closed his Zig Zag company about New Year's in the West. A few weeks since arrangements were made by John P. Slocum to take out a company in the play, to open on the 26th instant in Omaha. All of the people were engaged. Mr. Tillotson, who claimed to have the right, gave Slocum permission, and matters looked bright, when Frank Tannehill, Jr., the author of the piece, notified Mr. Slocum that he would be enjoined if he attempted to produce it. Deeming discretion the better part of valor in this complicated state of affairs, Mr. Slocum has given up all idea of presenting Zig-Zag.

Lynn has Risen Phœnix-like from the Ashes!

PROCTOR'S

Lynn Theatre,

LYNN, MASS.

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Opera Company

AT REGULAR PRICES,

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Beginning March 3, ending March 8—Six Nights and Two Matinees, IN LENT, with Two Blinding Blizzards and an Opposition Opera Company at 10c., 20c. and 30c. all the week.

Receipts Wilbur Opera Company,

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TO THEATRE MANAGERS.

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NOTICE TO MANAGERS.

All Managers of Theatres are hereby notified that

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STAGE STORIES.

ONE CLARENCE TOO MANY.

LORIMER STODDARD.

Clarence was a lovely part! A suffering, noble, self-sacrificing boy. The climax of an act in his hands, the reward of merit in the end, "fat" lines and streaks of comedy. What more would anyone, even an old big-headed stager desire. And I was a very young one then, and this was my first opportunity almost. Like the "Belle of the Ball" in the song of that name, "I eagerly jumped at the chance," and one cold November day started out upon my first road trip. One-night stands held then no terrors for me, only the ladder of fame seemed waiting to be climbed.

We opened in Petersburg. Dear friend, were you ever there? If not, take *Punch's* advice to the man about to marry—don't. My hotel room, like the ruins of Pompeii, was all cracks and crevices, and the attendance at the play as scanty as the clothes upon my [illegible]. I was told I'd made a hit. Perhaps! [illegible] with twelve people in the house the applause would hardly be deafening. But, being a good boy, I believed what I was told, and larger audiences later confirmed the belief of my success. On we went through the South, traveling over the old battle grounds. It seemed impossible to me that these flat, sandy, uninteresting pastures could have been the scenes of so much agony. An uncle of mine, a General of the North, who had fought upon those very spots, sailed up the Potomac for a quick glimpse of his *fiancée* at Richmond, having for his flag of truce four towels sewed together. My mother has them still. After going through Texas up to Michigan we went to Maine and then Maryland again. Good houses sometimes; generally not. I grew weary of making hits to thirteen people, a most unlucky number, as every actor knows, particularly when it represents an audience and one's salary.

At Annapolis I bade my friends adieu. Tom George, the business manager, a large, blonde, good-natured, high-tempered fellow, was to take my place. He had long viewed the fat lines of Clarence with the eye of envy and desire. Stage-struck a little, he wisely kept this to himself, knowing the scant sympathy, those in the "front of the house" gave to those behind the curtain. He was engaged to the leading comedy woman, Clara Scott (Great Scott we called her), a large-featured, large-figured blonde, with the manners of a nun of sixteen, and a heart as big as herself. Well! I left them. He played Clarence. They wrote me that he was "rotten," information which I confess, pleased me greatly.

Some time afterward I met them on Broadway. "Gone to pieces on the border line," they said. I was packing for a country visit one morning when a card came up. Our late advance agent, a plump, pretty, red-haired fellow, with the cheek of a hundred brass oxen, called upon me. In his suave manner he explained that they were going to try the piece again in Oswego. Harold de Melville "stuck" on the leading part, was to star in his native town. His real name was Pat McNabb, but that's neither here nor there. He expected a "crush," and wanted an artistic success as well. He said that George was too awful in the part, and would I go?

In a moment of weakness I yielded. The fifteen dollars they offered with expenses would just cover the fare and fee the butler at my friend's country house. So next morning early found me at the Central Depot. It was folly to meet the old crowd again, particularly my aged aunt in the play, really twenty years old. She was the first to tell me of my "hits," so I had always liked her best. We laughed and jabbered and were stared at and content, while waiting for our train.

In the midst of their laughter and glee a change came o'er the sunshine of their faces. They gazed away, beyond me, down the waiting room. I turned. Over the heads of the crowd came the silk hat and the blonde head of George. De Melleville rushed forward, ejaculating something under his breath which I shall not repeat.

Clara Scott dropped her bag and umbrella, said "oh!" out loud, and picked up her things. When the gong rang we started for our train after the gesticulating couple De Melville and George. In the car they fought, argued over my innocent head.

"He shall not play," said one.

"By thunder, he shall," cried the other.

"Not to-night!"

"Yes, to-night!"

"Look here, De Melville," said George, "I'm to share the profits."

"All right, you will, but you don't act! You can't! I want an artistic success."

"Don't I supply the sheets and paper of this show?"

"Yes."

"Well, he don't go on!"

There was much more like this over my head till I felt like a great star between two rival managers. George came to me at last. We retired to the smoker.

"Now look here," he said, "I don't blame you."

"Thanks!" I replied.

"It's a dirty trick on their part!" cried he. They tried to start by an earlier train. I was on to them. You'll get your fifteen, but you don't play—see?"

"But, George," I argued, earnestly, "I'm engaged by the star for that part, and must fill my contract."

"You didn't have one!" he exclaimed; which, being the truth, silenced me for a moment, till I retorted, "Neither did you."

He stayed in the smoker all day, depriving the rest of their smokes, except such as they took at short stop stations. Poor Clara, alas, could not join him. She looked up hopefully every time the door was opened.

That night at the theatre I found him dressing in my room. In silence I unlocked my trunk. Each eyed the other "round the corner," furtively, like deaf-mutes. We went dressing on in the same dead silence, each borrowing from the other, powder, a hare's-foot, clothes-brush, soap. Only once he spoke:

"Where's all your rouge?" he said.

"On your left cheek," I replied, coldly, for my box was empty. "I'm going to Great Scott, for more."

"Never!" he answered fiercely, barring the door. "She is to be my wife!"

I passed out looking very pale in my make-up. He followed, stopped at Clara's door.

"Don't you go on," he said, "unless you know I'm there."

Poor Clara fluttered. "Oh, I must, Mr. George," she said; "I'm engaged for my part."

He hastened after me, fixing his tie as he came. The overture was on. De Melville shook my hand, stared at my follower with an adamantine gaze, pointed back, where the buttons of a large policeman gleamed as he sauntered up and down. My spirits gave a jump. Here was a lark. "He'll keep him off," said De Melville, with a grin.

Alas! he was mistaken. Up went the curtain. My beloved aunt upon a rustic seat, gave forth her nightly sobs. De Melville went on, amid thunders of applause: I was at right, watching the play. George had crossed to left, where my entrance came. "The Law" paced up and down, at back. De Melville took like wildfire, and made his exit where I stood.

"Go on!" he cried, beside himself, then shouted to the Law "Go round on the other side and stop him if he stir a step!"

The buttons laughed and started on.

"But I don't enter here!" I cried all of a tremble, "not for five minutes yet."

"Never mind minutes!" he yelled, grabbing me by the neck. Bang! went the door. I landed at the center of the stage. At that instant, George, too quick for the policeman, entered at the left.

"Aunt Kate," we exclaimed in tones of agony, "Our misery can be endured no longer."

Talk of misery! Poor woman, cut short in the midst of her most telling speech, she stood trembling like an aspen. Pale beneath her rouge. "My boy," stammered she, looking at both of us, and holding her hand over her mouth, which twitched as much as she. "Tell me what ails you?"

I paused and looked at George. He paused and looked at me. A dead silence in front, the audience trying hard to understand. Then, with the rapidity of a Corliss engine, I got my sentence in. "I will not stand it more. Help me, aunt," and grabbed her on the right. George grabbed her, too. He was my echo. Each word, each gesture was the same. Upon his knees he dropped like me. The aunt, shaken and white, seasickness and laughter mingled. In the wings stood all the company. Some horrified, others shaking like jelly with mirth.

"Will you go?" I hissed across my aunt's brocade.

"Never!" he replied.

She took her cue.

"I love you," she said, with a hand upon each head. "Confide in me."

"One of us must go!" I hissed again.

"Let them ring down first, I won't," muttered he between his teeth, his back to the audience. "Harold's artistic success," whispered I, real pathos in my voice.

George growled, "Damn his success! I'm going to repeat mine."

"Hush!" cautioned our aunt in a whisper that was heard to the last row.

I measured with my eye his six feet, and never before so felt my lack of inches. Impossible, alas! Knock him down. Then I rose and bowed and took his hand.

"This, my dear aunt" said I, in my clearest tones, "is my understudy. Deal with him gently (this to the house). 'He's a great old boy, a regular old 'la-la,' and I got my first and only laugh that night, and more than thirteen hands upon my exit. I tumbled into the arms of De Melville, pale and exhausted. 'Dear boy!' he exclaimed, giving me a hug, 'thank God you're off. I've stood with my hand on the curtain bell through it all."

The company surrounded me, patted, comforted, disapproved, flattered. I pushed through into the only empty box, and for the first time saw the whole play through. I had the pleasure of seeing my rival make a fool of himself. His "opposite gave him no help, and did not prompt him once. "I let him flounder, I let him stick" as she afterward said.

But I learned a lesson then—the value of good lines, that *my* laughs were not owing entirely to myself. That night the audience laughed at his funny sayings, if not at his way of saying them, or at what he did. When he saw me in the box he had the good-natured audacity to wink at me, at which I roared aloud, followed blindly by the house, for when does not a country audience follow?

I returned to town with fifteen dollars in my inside pocket. Next morning George and I breakfasted opposite each other, silent as the Pyramids. Fair Clara shook her head and finger at us: "Such goings on!" was the only comment.

One Summer night, a year or two ago, between the acts at Niblo's, as I was strolling round the fountain in the courtyard, I was touched upon my shoulder. It was George, holding out his hand in a sheepish manner. We shook hands, and talked of Brenham, Dallas, Texas, and Kalamazoo, but Oswego somehow was forgotten. I have not seen him since. He has married the fair Clara, and has a good wife as—better in fact, I think, than he deserved.

If ever we meet again, I'll do as he did—hold out my hand, and may be, if the meeting be far enough ahead, look back through the vista of years, and laugh over the time when we were twins and had one Clarence too many.

Manager Charles Mortimer, by arrangement with C. R. Gardiner, has immediate open dates for Only a Farmer's Daughter, which has been rewritten and otherwise improved.

THE AMATEUR STAGE.

THE AMARANTH IN CAPRICE.

The Amaranth Society presented Caprice to a very large audience at the Brooklyn Academy of Music, last Wednesday evening. The presentation was, in some respects, quite successful, but occasionally dragged wearily. Indeed, had a little more spirit been infused into the performance a really good representation would have been achieved. The individual members of the cast were indiscriminately applauded by the large audience which, with its characteristic leniency toward amateurs, permitted friendship, in some cases, to overrule its better judgment. Lizzie Wallace was scarcely equal to Mercy Baxter. She lacked the charm of personality and vivacity essential to sustain the character with any degree of interest. Alfred Young gave a forceful characterization of Jack Henderson, a most peculiar and improbable character. Mr. Young proved interesting at all times; and carefully avoided all studied effects and bad mannerisms. W. P. Macfarlane gave a fairly good performance of Jethro Baxter, though he was not the jolly, good-natured old farmer of the play. Albert Meafoy scored a success as Philander Putts. He infused into the role unobtrusive humor, and made it delightful and interesting. Harry J. King, as Weasley Henderson, contributed a pleasing sketch, while Mrs. A. Meafoy as Edith and Annie L. Hyde as Mrs. Watson proved efficient. J. J. Pierson was a capable Jake Baxter and Frederick Bowne a commendable Harry Woodthorpe, while George Woodruff as Jerome Henderson and Jennie L. Wright as Millie were quite satisfactory.

RAY REEN.

NOTES.

The Melpomene has secured the right to produce The Galley Slave at the Criterion Theatre the latter part of this month.

Panchon will be presented by the Gilbert for their last performance of this season. Libbie Henley plays the title role.

Percy G. Williams will probably be the next President of the Amaranth.

A new musical and dramatic social has been organized in New York by Wardo Bingley, A. M. Taylor and J. B. Tuff.

MATTERS OF FACT.

Elmer E. Vance's sensational comedy-drama, The Limited Mail, will be produced and open its season in August next. This play is said to have remarkable mechanical effects, invented and patented by Mr. Vance. An electrical effect, in which the wires, cut by villains, are made to talk the message to the audience by means of letters of fire, produced by a dynamo, is claimed never to have been presented on any stage before. A realistic engine and train of cars are also introduced. W. J. Chappelle, who may be addressed at Great Bend, Pa., is the only authorized representative for this play, and is booking the time.

Ed. J. Connelly, the leading comedian of A Soap Bubble company, will be at liberty after March 20.

Marie Hillforde, who may be engaged for leading roles, is at liberty.

Lynn has fully recovered from the depression caused by its disastrous conflagration. During the week ending March 8 the Wilbur Opera company's receipts at Proctor's Lynn Theatre, at regular prices, amounted to $3,787.50, and that with opposition from a ten-twenty opera company.

Gibb's New Route and Reference Book of the United States and Canada, just published, is especially adapted for the use of theatrical managers, advance agents, commercial travelers, merchants and others. The book contains over fifty route maps, the principal cities and towns of the United States and Canada with their population and the most direct route to reach them. Orders for this work may be sent to this office.

Walter Perkins, who made a decided hit as the singing comedian in Drifting Apart and also as Uncle Rufus in Held by the Enemy, will be at liberty March 29.

The New Grand Opera House at Asbury Park, N. J., has passed under new management. Managers desiring time or holding dates with the old management are requested to communicate with the lessee, Julian J. Morrison, 145 Broadway, or Albert Henriques, the business manager, 60 Broadway, this city.

Celie Ellis, who made a pronounced hit as Tessa in The Gondoliers, will be at liberty March 29.

The Gettysburg Cyclorama Building in Allegheny City, Pa., is for sale or lease. It is said that this building can be remodeled into a theatre at a slight cost.

The Manhattan Chemical Fire Extinguisher is claimed to be the most effective and easiest exploded hand-grenade now in use. A distinctive feature of the Manhattan is that the solution is in a hand-made glass vessel strong enough for safety, but sufficiently thin to enable a lady or even a child five years old, to throw and break the grenade, scattering its contents on a fire. Other grenades, being of moulded glass and hermetically sealed, require to be made so thick that when the bottles are thrown, even with considerable force, it is difficult to break them. The manufacturers of the Manhattan have devoted exhaustive scientific experience to their grenades, and as a result they combine all the qualities of a successful fire extinguisher, and are invaluable in theatres and halls.

EVIDENTLY NOT TIRED YET.

Brooklyn Times.

The "Usher" of THE MIRROR thinks that Miss Florence St. John is talking too much. By all manner of means let Florence talk and when she gets tired let her sing.

ACCOMPLISHED WRITERS.

Albany Journal.

THE DRAMATIC MIRROR, Harrison Grey Fiske's admirable weekly, has enlisted as essayists on stage and kindred topics many of the best thinkers and most accomplished writers in the field.

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CINCINNATI.

Herrmann's Transatlantiques played a return engagement at the Grand during the week ending 15. The excellent work of Trewey, Gus Williams, Herr Thelan, Le Petit Freddie, the Athols and Eunice Vance rendered the programme one of the very strongest in vaudeville afforded Cincinnatians during this season. Charles Ross and Mabel Fenton, who have replaced Harry Pepper and Carrie Tutein in this comb., proved themselves artists of merit. Fanny Davenport in La Tosca week of 17. Emma Abbott Opera co. 24.

Following so timely in the wake of George Kennan's lectures on Siberia, Sardou's interesting drama The Exiles, presented by Eugene Tompkins' co., at Heuck's week ending 15, was accorded an enthusiastic reception. The cast was efficient throughout, the work of Ralph Delmore, Nestor Lennon, W. S. Harkins, Charles H. Bradshaw, H. B. Bradley, Adele Belgarde and Miss Keith Wakeman in their respective roles being especially commendable. The mounting of the play was in keeping with the general excellence of the performance, the conflagration scene in the fourth act being a noteworthy piece of stage effect. Ferncliff week of 17. The Spider and Fly week of 24.

At Havlin's, In the Ranks, with Hamilton Harris in the leading role of Ned Drayton, proved an attractive card during the week ending 15. Rachel Renard, L. N. Drew, M. Murray and Kate Singleton gave very effective support in the main roles. The drama was cleverly staged, the revolving scenery in the fifth and sixth acts being a feature of the performance. Donnelly and Girard in Natural Gas week of 17; James Wallick 24.

Bartley Campbell's My Partner constituted the past week's attraction at Harris' with J. F. Pike as Joe Saunders. May Hosmer, Frank Chapman, Emma Whittle, W. H. Hamilton and Charles H. Ray were satisfactory in their several roles and the play was creditably staged. She week of 17.

The People's was crowded nightly during the week ending 15, the attraction consisting of Parson Davies' Specialty co. Among the prominent specialists were Arthur Dunn, Crimmons and Le Maur, Jerome and Mackey and Julia Kelly. Rice and Barton's Specialty and Burlesque co. week of 17; Muldoon's comb. 24.

As a result of the fines inflicted for Sunday performances the amount thus far contributed to the coffers of the Cincinnati Police Court, is in excess of five thousand dollars.

Manager Ed. Rindfleisch, of the Highland House, has already booked Gilmore's Band for a series of concerts in June and is now negotiating for a Summer season of light opera at that resort. The season at the Highland will begin April 6.

The Lenten season combined with an almost steady week's rain rather demoralized the theatrical attendance during the week ending 15.

The ninth biennial May Music Festival will begin May 20 and continue until May 25. The soloists engaged include Edward Floyd, Clementine Devere, M. W. Whitney, Emily Winant, Mrs. Corinne Moore Lawson and A. P. Maish.

An effort will be made to have the Sunday amusement law amended by the present legislature.

BALTIMORE.

At Harris' Academy, Mr. Barnes of New York drew big houses during the week ending 15. The play, while not realizing all the expectations of the novel, is very interesting and presented by a competent co. Emily Rigl as Marina Paola was specially picturesque and effective and Robert Hilliard made a thoroughly satisfactory Mr. Barnes. The Howard Athenæum co begin a week's engagement 17. Amberg Opera co. next.

Richard Golden and Dora Wiley appeared at Ford's Opera House in Old Jed Prouty to good business week ending 15. This was Mr. Golden's first appearance here as a star and the impression he made was very favorable. His portrayal of the old down-easter was a clever piece of work and gives evidence of his capabilities as a character comedian. Dora Wiley had nothing to do but to sing a few songs which she did admirably. Wilson Barrett opens his engagement 17 in Claudian. Ben-My-Chree, Hamlet and Silver King will be given during the week. Rosina Vokes next.

The Water Queen closed a fair week's business at the Holliday Street Theatre 15. The Casino Opera co. opens 17 in The Drum Major, and will also appear during the week in Nadjy and Erminie. Edward Harrigan next.

May Wheeler in Woman Against Woman had well filled houses at Foreparugh's Temple Theatre week closing 15, and gave a good presentation of that favorite melodrama. Stage-setting good and co. above the average. The Fugitive opens 17. My Partner next.

Gus Hill's World of Novelties was the attraction at the Monumental Theatre week closing 15. Business very large. Howard Burlesque co. 17. H. W. Williams' Own co. next.

Florence Bindley in Dot danced, sang and kicked to the delight of good audiences at the Front Street Theatre week closing 15. Daniel Boone 17. One of the Finest next.

Hiram W. Albaugh, eldest brother of Manager J. H. Albaugh, of Holliday Street Theatre, was found dead in bed at his home at noon 10. He had been in comparative health and his death was a great shock to his family. His son, Harry C. Albaugh, is a member of Dan A. Kelly's co., and was unable to reach home in time to attend the funeral.

After the performance on last Friday night the members of the Old Jed Prouty co. were entertained by the Crescent Club at their rooms on Fayette Street.

Richard Golden delivered, over the shoulders of the child in the play, a stinging rebuke to a theatre party which had made itself particularly obnoxious to the entire audience at Ford's on Wednesday night. The rebuke was merited, and it is to be hoped it will do some good.

Lent does not seem to have affected the theatres here, as business continues good right along.

PHILADELPHIA.

The attractions at several leading theatres remained unchanged during the week ending 15, and as there were no novelties little comment is required.

The Gondoliers continued to attract large audiences to the Broad Street Theatre. No marked changes have yet been made by Mr. Wilson, but he is gradually adding new bits of entertaining business.

Rosina Vokes gave two entire changes of bill upon her second and last week at the Chestnut Street Theatre. Miss Vokes charmed and delighted her audiences as usual, but unfortunately played to unsatisfactory business, owing to the rigor of Lenten rules. Julia Marlowe week of 17.

At the Chestnut Street Opera House the McCaull Opera co. presented Clover. Marion Manola reappeared and was accorded a most enthusiastic reception. The business of the week, however, was light. The engagement closes week of 17 with Prince Methusalem.

The Emma Abbott Opera co. played to excellent business at the Park Theatre. A varied repertoire was presented and good performances were given. Rose Coghlan in Forget-Me-Not and Peg Woffington week of 17.

Joseph Murphy at the Walnut Street Theatre presented Kerry Gow and Shaun Rhue to the best business he has ever done in this city. Our Flat week of 17.

The Burglar played a return date at the Arch Street Theatre with very satisfactory results. The performance has improved greatly since its first presentation here. Especially was this improvement noticeable in A. S. Lipman's work in the title role. His acting was equally full of virility and feeling. It was governed by good judgment and guided by artistic skill. James S. Maffitt Jr., as Paul Benton, also showed marked improvement, and gave dignity and impressiveness to his role, lifting it only, however to that degree of prominence to which it was relatively entitled. He also deserves commendation for having adopted some suggestions originally made in these columns, thus proving that he is willing to learn, and that he knows how to receive kindly criticism. Nellie McHenry in Green Room Fun week of 17.

Edwin Arden played to good business at the National Theatre in Barred Out. The Stowaway week of 17.

The Howard Athenæum Star Specialty co. literally packed the Central Theatre at every performance, and can justly claim to have done the banner business of the week. The entertainment was excellent. Ramza and Arno's Specialty co. week of 17.

Dottie Pine, the youthful soubrette, played to fair business at the Standard Theatre in Pert. Nick Roberts' Humpty Dumpty week of 17.

Under the Gaslight secured good business at Forepaugh's Theatre. The Unknown week of 17.

P. F. Baker appeared at the Continental Theatre in The Emigrant and Chris and Lena to fair business. Kate Purssell in Queen of the Plains week of 17.

At the Lyceum Theatre Kate Purssell in Queen of the Plains did a moderate business. Atkinson's Puck's Bad Boy week of 17.

Edwin M. Ryan in One of the Finest drew good houses at the Kensington Theatre. Ten Nights in a Bar Room week of 17.

Among the new features at Carncross' Opera House were the parody Mr. and Mrs. Caudle; or, Society Pets, and a burlesque entitled The Speak Easy. Business good.

William J. Gilmore has added to his other managerial enterprises by securing for a term of three years Richard Stahl's new opera, The Sea King. The production will be made in this city about May 5, and Mr. Gilmore promises that it will be a notable one in every respect. The company has not yet been engaged, nor has it been yet decided at which of our leading theatres the work will be presented.

A benefit performance in aid of the Actors' Fund will be given at the Chestnut Street Opera House on the afternoon of 20. A great programme has been arranged.

PITTSBURG.

The initial presentation in this city of The Gondoliers occurred at the Bijou, where Gilbert and Sullivan's latest offspring closed a good week's business 15. The opera was fairly well received. The principal characters were very acceptably rendered by Addie Cora Reed, Jeannette St. Henry, Dora Scott and Messrs. Dabell, Drew, Dunbar, Seamon and Frankau. Emma Abbott Opera co. week of 17.

Rose Coghlan presented Jocelyn, Peg Woffington and Forget-Me-Not at the Grand Opera House, but unfortunately business did not assume very large proportions. The star received adequate support from the Misses Bancroft and Fairbrother, John T. Sullivan, Frank Lander, Lobe Martin, George H. Leonard, and a fairly well-balanced co. The Exiles week of 17.

The Reilly and Woods' comb. drew large houses at the Academy during the week ending 15. Lilly Clay's Burlesque co. week of 17.

Baker's Bennett-Moulton Opera co. week ending 15 was the attraction at Harris', where it did a remunerative business. The Blue and the Gray week of 17.

The Kendals are booked at the Bijou for next season.

The Duff Opera co. will revive Pinafore and The Mikado during its forthcoming engagement at the Grand.

Pittsburg is claimed by visiting managers to be the best theatrical city of its size in the United States.

David Henderson and Samuel Alexander were in town last week looking after their respective attractions, The Gondoliers and The Exiles.

John T. Sullivan will continue as Rose Coghlan's leading man next season.

Nellie Bly lectured 14 at Old City Hall before a large audience.

BOSTON.

Stuart Robson drew excellent houses all last week at the Hollis Street Theatre in Steele Mackaye's new play, An Arrant Knave. Notwithstanding, the piece cannot be set down as a success. It affords several rather telling situations for Mr. Robson, but when that is said, all is said. Very wisely it was shelved Saturday night, and this week we have The Henrietta in its place, with Mr. Frank Mordaunt as Nicholas Van Alstyne, Mr. Crane's old part.

The two Salvinis are at the Park, the elder fulfilling his last engagement in America. The season has been extended to two weeks, during which Signor Tomasso Salvini will give ten and Signor Alexander four performances.

At the Tremont the London Gaiety co. is in its third and last week. Miss St. John has scored a very decided success in Faust Up to Date. On Friday night she fainted between the acts, but recovered so as to go through with her part. She was unable to appear Saturday afternoon or evening, but has fully recovered again. Mr. Lennon has been equally fortunate in winning the favor of the Tremont audiences. This week he is singing with great success a new topical song written especially for him by Nat Childs, the business manager of the house.

All the Comforts of a Home are still to be had at the Museum.

The Corsair opened 17 at the Grand Opera House. All the original scenery, costumes and appointments accompany the presentation, and largely constitute the attractions of the piece.

N. S. Wood is at the Howard, in Out in the Streets.

A Brass Monkey displayed unusual agility at the Boston week ending 15, and remains this week. The receipts thus far have been larger than ever before in the same length of time.

Joseph Murphy has for years timed his annual visits to the Globe Theatre so as to cover St. Patrick's day. This week he presents three pieces—Shaun Rhue, The Donagh and Kerry Gow.

Maude Banks is to return to the stage. She is announced to open at the Grand Opera House 24 in an elaborate production of her historic play, Joan of Arc. Miss Banks made her debut at this house two years ago. She will be supported by Forrest Robinson and a strong co. Messrs. Proctor and Mansfield are sparing no pains, so far as mechanical aids are regarded, to make the event a mem one.

Annie Chester, late of the Lewis M Faust co., is seriously ill in this city r malarial fever.

The advance sale last week of tickets for the season of Italian opera at the grand hall of the Mechanics' Building went beyond that of any previous sale ever before held in this city.

LOUISVILLE.

Clara Morris in repertoire did a fair business at Macauley's 9-11. Messrs. Colville and Norcross and Mittens Willett, the leading lady, did good work in support. The house was closed during the remainder of the week except 14, when the Hon. Henry Watterson delivered his lecture, "Money and Morals," to a very large and appreciative audience. Capt. Swift next.

The Masonic will be dark until 19, when Nellie Bly lectures.

At Harris' The Fakir did a very large business. Sam Reed, Charles Seaman, Flora Moore, Leona Fontainbleau, make up a capable co. of comedians. Reilly and Wood's co. open 17.

Sanford and Wilson's variety co. at the New Buck have had a prosperous week. Parson Davies' comb. follows.

Sam Reed, the principal comedian in The Fakir, was in Macauley's stock years ago. He was the original Keppler in A Messenger from Jarvis Section.

KANSAS CITY.

The repertoire of The Bostonians at the Coates, week of 10, was suited to please all lovers of music. All the old-time favorites of the co. sang in splendid form, and were received with hearty enthusiasm by the large audiences throughout the engagement. Juliette Corden and Carlotte Maconda created a most favorable impression and displayed marked ability. Susette, one of this season's operas, made a decided hit. Bluebeard, Jr., 17; Nat Goodwin, 24.

The return engagement of The Pearl of Pekin at the Gillis proved a success in every respect. The Fat Men's Club 24.

The California Opera co. played its second engagement in this city at the Warder Grand closing 16, giving Said Pasha and Pinafore. Ida Mülle sang the leading roles in a very creditable manner. Marie Wainwright 17; Kennan Lectures 24-26; Hallen and Hart 27-31.

Lillian Lewis in Camille had fair houses at the Midland 9-11. For balance of the week ending 16, Maude Atkinson in Forget-Me-Not did a fair business. This was Miss Atkinson's first appearance here, and her careful and studious work created a very favorable impression. Olive Grove, a Kansas City lady, ably supports Miss Atkinson. The co., in the main, is very fair. The same co. in Quena week of 17.

A Bunch of Keys had good houses at the Ninth Street, closing 16. We, Us & Co. 17; A Legal Wreck 24.

Manager Crawford gave a complimentary box party at the Warder Grand 10 to the members of the Order of the Mystic Shrine. About 150 ladies and gentlemen attended.

Olive Grove, the leading lady with Maude Atkinson, is a Kansas Cityite. Her parents, many relatives, and friends reside here. Miss Grove entered the profession four years ago and has since displayed considerable dramatic talent.

Miss Celeste Duhring, a leading soprano of this city, sang the part of Hebe in Pinafore during the engagement of the California Opera co. at the Warder Grand.

CLEVELAND.

Robert Mantell opened at the Opera House in The Corsican Brothers to a crowded house and played to large business all of the week, varying the bill with Monbars 13, 14 and Saturday afternoon. As the two brothers Franchi, Mr. Mantell does some very clever work. The co. and staging were both excellent. J. C. Duff's Consolidated Opera co. week of 17 in Pinafore, Mikado and Pirates.

Ferncliff opened 10 at the Lyceum to a large house and did good business during the week. The play has been considerably improved since its "first appearance on any stage" here last Spring, and is an enjoyable picture of the domestic side of the civil war. William Haworth plays effectively the rol which his brother Joseph assumed in the i cial production. Little Angela Ogden, w home is here, is a very talented child. Sothern week of 17 will devote most o time to Lord Chumley, two nights only knocked down to The Highest Bidder.

Siberia was presented to good houses Jacobs' Theatre week of 10. Gray and Stephens week of 17.

Our German Ward made his bow to fair houses at the Star week of 10. The Henry Burlesque co. week of 17.

William Haworth has had a pleasant time this week with relatives and friends in this city, the birthplace of Ferncliff and the home of its author.

ST. LOUIS.

The Duff Opera co. gave The Mikado and Pinafore at the Exposition Music Hall week ending 15. The audiences attending were large and enthusiastic, despite very disagreeable weather during the first half of the week, and the engagement was a success in every way.

Marie Wainwright's return engagement at the Grand Opera House, week ending 15, in Twelfth Night was a brilliant one. Miss Wainwright is a graceful and pleasing actress, and she has surrounded herself with a strong and competent co. The attendance during the week was large. J. B. Polk in The Silent Partner week of 17.

Blue Beard, Jr., drew very largely at the Olympic Theatre last week. Hermann's Transatlantiques week of 17.

The Fat Men's Club at Pope's Theatre did a good business during their engagement. Nat Goodwin in A Gold Mine week of 17.

Spider and Fly at the People's Theatre did well during their week's engagement. Many clever specialties were given by the members of the co.

The Outcast was presented at the Standard Theatre. The attendance, notwithstanding strong opposition at the other houses, was good.

James R. Adams, of the Spider and Fly co., will join forces with his brother George next season, and bring out a complete pantomime and spectacular production.

ALABAMA.

HUNTSVILLE.—City Opera House (William Wheelan, manager): Walter Emerson's Boston Stars, under the auspices of Y. M. C. A. and Madison Rifles, 11, gave a splendid entertainment to a good house.——ITEM: The Dramatic Mirror is for sale at T. P. Hay's and Huntsville Hotel Newsstand.

TUSCALOOSA.—Academy of Music (J. G. Brady, manager): The McGibeny Family to a large and well-pleased audience 10. Mrs. George S. Knight in Over the Garden Wall 14.

TALLADEGA.—Chambers' Opera House (George W. Chambers, manager): McGibeny Family to the largest and most refined audience of the season 6.

GADSDEN.—Kyle's Opera House (T. S. Kyle, manager): Captain Swift to light business week ending 15.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Captain Swift by the Madison Square co., with Arthur Forrest in the title role, pleased small audiences 5, 6. McGibeny Family to light business 7, 8. Pearl Melville in repertoire week commencing 10, at popular prices, to heavy business. They presented Galley Slave, Two Orphans, Wells Fargo's Messenger and Queen's Evidence.——ITEM: A new circuit was formed by out-of-town managers at a meeting in this city this week. It will be known as the Brady Circuit, and comprises the principal cities in Alabama and Georgia.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (W. O. Thomas, manager): W. H. Power's Fairies' Well, with Carroll Johnson in the leading role, did a fair business 11. Patti Rosa with a strong co. presented Margery Daw to a large and well pleased audience 12. Hanlons' Fantasma comes 14-16.

FORT SMITH.—Grand Opera House (George Tillen, manager): James O'Neill in Monte Cristo to a packed house 6. Emmet C. King, a former resident of this city, was warmly received, and considering his short stage experience, this being his first season, he did good work.

CALIFORNIA.

SAN JOSE.—California Theatre (C. J. Martin, manager): Frederick Warde appeared to large and appreciative audiences in The Mountebank and Virginius 4, 5.

SACRAMENTO.—New Metropolitan Theatre (C. P. Hall, manager): Frederick Warde concluded his engagement 2, having decided, at the request of many citizens, to remain over and give an extra performance on Sunday night at which Virginius was repeated. The house was crowded at every performance and Mr. Warde scored a triumph. He plays a return engagement next month, presenting Richard III. The Postage Stamp co. in A Social Session, a clean, clever performance, to light business 3, 4. Joseph Grismer and Phoebe Davies in The Tigress and The Burglar 3, 6 to a small house, owing to disagreeable weather.

STOCKTON.—Avon Theatre (Humphrey and Southworth, proprietors): Frederick Warde in The Mountebank and Virginius to excellent houses 6, 7. Hoyt's Hole in the Ground 12. Aronson's Casino Opera co. in Erminie 13. A Tin Soldier 18.

LOS ANGELES.—Grand Opera House (Harry C. Wyatt, manager): Maggie Mitchell did a large business 3-5, presenting Ray, Fanchon and Little Barefoot to well pleased audiences.

CONNECTICUT.

BRIDGEPORT.—Proctor's Grand Opera House (C. Belknap, manager): The Wilbur Opera co. week of 10 did a very large business.——Hawe's Opera House (R. Tomlinson, manager): Held by the Sheriff; good attendance.——ITEM: Manager Wilbur of the Wilbur Opera co. states that next season he will visit five cities, opening in Cin-

closed Oct. 22 for sixteen weeks. The balance of the season of forty-nine weeks will be played at St. Paul, Minneapolis, St. Louis and Pittsburg.—Charles Osgood, advance agent of Dan Sully's co., is ill, and Treasurer T. F. Hopkins was here ahead of the co. 22. The first performance of Mr. Sully's new piece, The Millionaire, will occur at Trenton, N. J., April 7.—It has been the custom of local managers to give Sunday entertainments. Manager Belknap of Proctor's Theatre announced a concert by the Wilbur Opera co. for 26. He was immediately notified by the Chief of Police that he would be arrested and fined. Manager Belknap then changed his programme from a concert to a lecture, assisted by the Wilbur Choir. Public sympathy is with Mr. Belknap, and the outcome is awaited with great interest.

BIRMINGHAM.—Sterling Opera House (Jean Jacques, proprietor): Barry and Fay in McKenna's Flirtation to a fair house 7. Wilson's Minstrels gave a good performance to a large house 12.

WATERBURY.—Jacques Opera House: Little Lord Fauntleroy to a large audience 20. Helene Lowell as Dearest won much praise. George Wilson's Minstrels drew a large audience 21, and gave a pleasing entertainment. Passion's Slave attracted a small audience 24.

HARTFORD.—Opera House (F. P. Proctor, manager): The Midnight Bell drew large audiences 21–23. Bartley Campbell's White Slave opened 23, auspiciously for the remainder of the week. Dixey 27–29 in The Seven Ages at advanced prices.

TORRINGTON.—Opera House (F. R. Matthews, manager): Adams Stock co. in The Ragpicker's Child to a fine house 21.

MYSTIC.—Opera House (Ira W. Jackson, manager): Stewart's Two Johns co. to a fair house 22. Adams' Stock Dramatic co. 24 had a stormy night and consequently a light house. Peck's Bad Boy 25.

COLORADO.

PUEBLO.—Deremer Opera House (George M. Haight, manager): James O'Neill presented Monte Cristo to good business 10, 11. Rice's Evangeline 12.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Soulier, manager): McCarthy's Dear Irish Boy to fair houses 10, 11. W. J. Scanlan in Myles Aroon gave a very pleasing performance to a large audience 12; Little Lord Fauntleroy 14-25, drew large and delighted audiences. Flossie Ethyl and Georgie Cooper alternated in the title role. Both are extremely clever.

DISTRICT OF COLUMBIA.

WASHINGTON.—Rhea, in a return engagement, in Josephine, was warmly received at Albaugh's, during the week ending 15; Kiralfy's Water Queen 17; Casino 20. Herrmann opened to good business at the National 20; Rosina Vokes 27; Little Lord Fauntleroy 24. Dan Sully's Corner Grocery, No. 2, at Harris' had good houses. Charles T. Ellis as Caspar, the Yoeller 23. The Vaidis Sisters at Kernan's next week. Irwin Bros. 24. Nelly Bly told about her trip around the world, at Lincoln Hall, afternoon and evening of the 21. She spent next day sight-seeing, and held a large reception at her hotel in the evening. Lincoln Hall was crowded 22, to hear the Choral Societies. Lord Ullin's Daughter was pleasingly given. George Wilson's Minstrels 17, 18, 19.——Items: Mlle Rhea, as usual, was kept very busy with callers all the week. The President's family occupied a box night 22. Mrs. McKee sent some lovely flowers, and invited Rhea to the White House Friday.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Kate Castleton, well supported, in A Paper Doll 7, 8, to large houses and well pleased audiences. McCabe and Young's Minstrels played a return date to a fair house 12. Katie Putnam 14, 15.

GEORGIA.

ATHENS.—New Opera House (D. P. Haselton, manager): Zozo to fair business 3.

ROME.—Opera House (M. A. Nevin, manager): Captain Swift to a small house 8. Boston Ideals 12 in Faust to a $300 house. Zozo 14.

THOMASVILLE.—Opera House (J. W. Reid, manager): Kate Castleton in A Paper Doll pleased a large audience 6. The support is good. MacCollin Opera co. in Falka to only fair business 10. Katie Putnam 13; Two Old Cronies 24.

ATLANTA.—Opera House (L. Da Give, manager): Zozo played to good business 7, 8 and matinee. Captain Swift co. drew very well 10 and matinee.

ILLINOIS.

MONMOUTH.—Opera House (C. Shultz, manager): Newton Beers' Enoch Arden to fair business 6.

JOLIET.—Opera House (R. L. Allen, manager): Lost in New York 8 to good business. Everybody delighted. A Soap Bubble 10 to light business. Bad weather.

DANVILLE.—Grand Opera House (Wm. Stewart, manager): Frank Mayo as Davy Crockett 10. Account of a rainy night had only a fair house. A Legal Wreck gave entire satisfaction to a good audience 13.

ROCK ISLAND.—Harper's Theatre (C. A. Steel, manager): C. E. Verner in Shamus O'Brien to a fair-sized house 5. Enoch Arden to small business 12, owing to a severe rain storm.

ROCKFORD.—Opera House (C. C. Jones, manager): The Carleton Opera co. in Nanon at matinee and Brigands evening of 8. Mr. Carleton and Alice Carle did not appear and the performances were unsatisfactory. Stetson's Uncle Tom's Cabin co. to a crowded house 10. Nat Goodwin in A Gold Mine to a good house 11.

BLOOMINGTON.—Dudley Theatre (Perry and Baker, managers): Kellogg Concert co. to splendid business 10. J. B. Polk 13; The Fairies Well 14.——Opera House (Perry and Baker, managers): Wilbur Comedy co. to good business week of 3 at cheap prices.

PEORIA.—Grand Opera House (Lem H. Wiley, manager): Fanny Davenport in La Tosca to a large and fashionable audience 11. Kellar the Magician 12; Nat Goodwin in A Gold Mine 13; J. B. Polk in The Silent Partner 14, 15 and matinee.

QUINCY.—Opera House (I. Schoeneman, manager): A Bunch of Keys to a large house 8. The Musin Concert co. to a fair-sized house 11. Nat Goodwin 14; Pat Men's Club 18.

MOLINE.—Wagner's Opera House (R. G. Clendenin, manager): Edwin Stuart's Theatre co. week of 3 at popular prices. Enoch Arden 13; A Soap Bubble 20.

STERLING.—Academy of Music (E. H. Purcell, manager): Filson and Errol in Chicks pleased a large audience 8.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): Kelly's Expectations failed to please a fair-sized audience. Kellar the Magician to medium business 10. A Soap Bubble 13 pleased a good-sized audience.

DIXON.—Opera House (A. E. Truman, manager): Filson and Errol, supported by a fair co., presented Chicks 6, 7, to poor business. Newton Beers and a good co. in Enoch Arden pleased a fair-sized house 11.

ELGIN.—Du Bois Opera House (Swan and Jencks, managers): The Lost in New York co. received but little encouragement for their excellent performances 5, 6. The Brigands 7 as presented by the Carleton co was not very well received. The co. was secured on a guarantee by two gentlemen of this city who lost $150 thereby. Stetson's Uncle Tom's Cabin co. fair business matinee and evening 8; unsatisfactory performances. A. R. Wilbur's Dramatic co. week 10 presented A Night Off under the title of A Night in Rome.

GALESBURG.—New Opera House (W. P. Bailey, manager): A Bunch of Keys 7 to a large house. Andrews' Opera co. in Erminie 8; crowded house; everybody pleased. J. B. Polk in The Silent Partner 12 to a fair house. One of the best attractions of the season. Kellar 13; fair house; fine entertainment. Stuart Dramatic co. 17–22; Margaret Mather 25; Hans the Boatman 26.

SPRINGFIELD.—Chatterton Opera House (John H. Freeman, manager): The Musin Concert co. gave a first-class concert to a very small audience 7. Fanny Davenport and a strong cast

DECATUR.—Grand Opera House (F. W. Haines, manager): Clara Louise Kellogg Concert co. to a select audience 7. Spider and Fly to a large and enthusiastic audience 8.

gave La Tosca to a large and enthusiastic audience 10. Power's Fairies' Well booked for 14, but high water in the Southern part of the State prevented the r reaching this city.

LA SALLE.—Zimmerman Opera House (Ed C. Zimmerman, manager): Kellar to light house 11. A Soap Bubble to fair business 13. Hardie-Von Leer co. 20.

INDIANA.

INDIANAPOLIS.—English's Opera House (Dickson and Talbott, managers): Murray and Murphy in Our Irish Visitors to moderate business 6-8. Later On was presented by Hallen and Hart 20-22 to large audiences. Spider and Fly 20.——Park Theatre (Dickson and Talbott, managers): Ida Von Cortland and her co. in a repertoire of plays week ending 15 to liberal patronage. The Shanty Queen 17.——Items: Louis Gassin joined the Legal Wreck co. here last week.——Miss Brooke Haldeman, an amateur singer of this city, is to go with Emma Abbott next season.

VINCENNES.—Opera House (Frank Green, manager): The Fat Men's Club was presented to a large and well pleased audience 7. Spider and Fly 25.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Murray and Murphy in Our Irish Visitors to fair business 10. Julia Marlowe in Twelfth Night to the largest house of the season 11. Frank Mayo 25.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Kelley's Expectations to a fair house 2. Kindergarden to a full house 10. Chip o' the Old Block 24.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Jules Grau's Opera co. in The Brigands drew a select audience and failed to please. No soloists. Cora Tanner in Fascination pleased a big house 7. She was favorably received. E. H. Sothern in Lord Chumley to excellent business 10. Henry Lee in The Suspect canceled 3.——Items: Charlotte Tittell and White Whittlesey of the Chumley co. were entertained by friends and relatives here.

CRAWFORDSVILLE.—Music Hall (Leslie Davis, manager): Clara Louise Kellogg Opera and Concert co. gave a mediocre performance to a large audience 5. Frank Mayo 12.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): Little Lord Fauntleroy 3, 4, 5. E. H. Sothern 11.——Good's Opera House (J. V. Farrar, manager): Soap Bubble to a fair house 3. Hardie and Von Leer's On the Frontier to good business 6.

ELKHART.—Buckley Opera House: (J. L. Brodrick, manager): Kiralfy's Lagardere 10, 11 to good business. Mme. Janauschek 21.

GREENSBURG.—Rink Opera House (J. J. Forsyth, manager): Elliott's Jolly Voyagers to a fair house 7.

COLUMBUS.—Crump's Theatre (R. P. Gotts, manager): A Legal Wreck co. gave a very satisfactory performance before a fair-sized audience 10.

PERU.—Emerick's Opera House (S. C. Constant, manager): Eunice Goodrich week of 3 to good business. Chip o' the Old Block 17.

IOWA.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): Halliday's Minstrels had a good house 5. Helen Blythe closed a three days' engagement 8. The business was small, but the star and co. gave entire satisfaction. Pat Rooney in Pat's Wardrobe to good business 9.

DES MOINES.—Foster's Opera House (William Foster, manager): J. B. Polk in The Silent Partner did a good business 7. Mrs. Dr. Potts' lectures were well attended 20-23.——Grand Opera House (W. W. Moore, manager): Halliday and Co.'s Minstrels 14, 15. Fabio Romani 17.——Capital City Opera House (J. S. Connolly, manager): Chapman Pleasure Party did fair business 8. Spooner Comedy co. opened week of 20.

INDEPENDENCE.—King's Opera House (Charles King, manager): May Nevada co. 3, 4 to small business. Oliver Wren, under the auspices of the K. of P. 8 to fair business.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): Andrews' Opera co. gave Falka to a crowded house 5. Stewart's Dramatic co. week ending 15.

OSKALOOSA.—Masonic Opera House (G. N. Beechler, manager): A good house greeted J. B. Polk in The Silent Partner 6. John Dillon 13; Enoch Arden 15.

OTTUMWA.—Ottumwa Grand Opera House (Edward Goodman, manager): Cantata, Haymakers by home talent under the direction of Professor J. H. Rheem, to a large and fashionable audience 7. John Dillon 8.——Turner Opera House: Spooner's Comedy co. to a crowded house 11.

DUBUQUE.—Opera House (Duncan and Waller, managers): Thomas O'Brien to fair business 7. Co. excellent.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): J. B. Polk, supported by an exceptionally good co., presented The Silent Partner 11 to an audience which, though modest in proportions, was emphatic in its manifestations of approval.

SIOUX CITY.—Peavey Grand Opera House (W. I. Buchanan, manager): The Bostonians 3-5 to S. R. O. They gave Il Trovatore for the first time as a co. As a souvenir of Miss Davis' debut as Azucena, Manager Buchanan presented her with a gold medal suspended from a bar pin, inscribed as follows: "Jessie Bartlett Davis; Bostonians; Il Trovatore. March 5, 1890. W. I. Buchanan."

KANSAS.

WICHITA.—Opera House (L. M. Crawford, manager): The California Opera co., had a successful engagement 7, 8, in Said Pasha.

FORT SCOTT.—Opera House (W. P. Patterson, manager): The Noss Family gave a good entertainment to fair business 5. Dan Mason in A Clean Sweep, also to fair business. Unsatisfactory performance.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): Roland Reed, an old Topeka favorite, presented The Woman Hater to good business 6. A Possible Case 20, 21; Pearl of Pekin 8.——Grand Opera House (C. F. Kendall, manager): Maud Atkinson, in Queena and Forget-Me-Not 6, 7 was greeted by large audiences, and gave entire satisfaction. James O'Neill in Monte Cristo 8 drew one of the very largest houses of the season.

ARKANSAS CITY.—Fifth Avenue Opera House (J. W. Crawford, manager): The California Opera co. in Said Pasha to a large house 6. Bunch of Keys 20.

KENTUCKY.

GEORGETOWN.—Barlow's Opera House (J. W. Keller, manager): Casey's Troubles to a fair house 10.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Hanlons' Fantasma to a packed house 10. Primrose and West's Minstrels 13. Jennie Calef will give a benefit 14 for Shreveport Lodge, B. P. O. E., No. 122.

MAINE.

PORTLAND.—Theatre (C. H. Newell, manager): J. M. Hill's new debutante, Cora Edsall, drew large audiences in The Pembertons 13, 14.

MARYLAND.

CUMBERLAND.—Academy of Music (H. W. Williamson, manager): Charles T. Ellis presented Casper the Yodler to a large and well-pleased audience 22.

MASSACHUSETTS.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Ingomar was presented 8 by William E. Sharpless, jr., and Mrs. D. B. Cory, of this city, two pupils of Joseph Proctor. A creditable performance to a fairly good audience. Leland T. Powers, impersonator, gave David Garrick before a large and well pleased audience 22. The Miller Brothers presented Kajanka 21, 22, with its wealth of scenery and bevy of pretty girls, to packed houses. The Two Johns to fair business 13. The Great Metropolis 23-25; Fred. Bryton 26.

NEW BEDFORD.—Opera House (W. W. Crom, manager): Barry and Fay 8; fair house. Rinehart Opera co. 10-week; good houses.——Item: Joseph C. O'Day in advance of The Two Sisters, is at home, the season having closed.

WALTHAM.—Music Hall (W. D. Bradstreet, manager): The Ivy Leaf to good business 7. Zeffie Tilbury week of 17.

FITCHBURG.—Whitney's Opera House (C. H. Dunn, manager): Held by the Enemy, with William Harcourt as Colonel Prescott, to good business 22. Minnie Degree made a distinct hit as Susan McCreery. Frederick Bryton 24; Rents-Santley 27.

CHELSEA.—Academy of Music (James B. Field, manager): The Ivy Leaf co. gave an excellent performance to a packed house 8. Kajanka gave unbounded satisfaction to a large audience 10.——Item: Blanche Hayden, of this city, and formerly with The Postage Stamp co., has joined Johnny Prindle's Reuben Glue co.

MARLBORO.—Marlboro Theatre (F. W. Riley proprietor and manager): Frederic Bryton, supported by a good co., presented Forgiven to a large audience 21 and gave entire satisfaction. Mr. Bryton was suffering from the effects of a cold contracted a few days previous.

HOLYOKE.—Opera House (Chase Brothers, managers): Frederick Bryton presented Forgiven to a fair house 6. Rice's Corsair delighted a large audience 8. The King's Pool to good business 13.

BROCKTON.—City Theatre (W. W. Cross, manager): The Ivy Leaf was presented by a good co. to fair business 10. Frederic Bryton in Forgiven had a good house and gave a satisfactory performance 12. Kajanka packed the house and the performance was enthusiastically applauded 13. The scenery and costumes were very elaborate.——Bijou (M. B. Reilly, manager): George A. Henderson's co. presented The Pickpockets of Paris to fair business week ending 15.——Ushers: The ushers of the City Theatre have engaged William Haworth, in Ferncliff, for their benefit in June.

LOWELL.—Opera House (John F. Cosgrove, manager): The Great Metropolis 10-12 to $2,701.75. The Corsair 13 to a very large house. Kajanka 14, 15; Two Johns 18. Items: Frank Ireson is now with the Jed Prouty co.—Frank McIntyre, a Lowell boy, is in advance of Forgiven.—W. H. Way has composed a charming gavotte dedicated to Zeffie Tilbury.

ADAMS.—Town Hall (E. R. Karsner, manager): Reuben Glue co. played a return date 11 to a medium-sized audience.

AMESBURY.—Amesbury Opera House: Zeffie Tilbury co. in The Silver King to a good house 21.

LYNN.—Proctor's Theatre (A. H. Denton, manager): The Wilbur Opera co. closed a very successful week 8 and gave a concert, assisted by the Lynn Banjo Club and Cadet Band, 9 to a big house. White Slave 10-12 to fair sized houses. Corsair 14, 15. Owing to the large number of cos. that have canceled, the house will be dark next week.——Music Hall (J. W. Caverly, manager): The Rinehart co. to good-sized houses week of 3 at cheap prices. Fred Bryton in Forgiven 15.——Museé (Charles E. Cook, manager): A good variety bill this week and house packed at every performance.——Items: I think that some of the cos. that have canceled here—unless they have closed season—would have done a good business.—Frank De Lydsten, who left the stage last season on account of ill health, to assume the stage management at Music Hall, has resigned.—Susie Kerwin, of the Wilbur Opera co., has made many friends in Lynn. Etnel Balch, of Lynn, won much applause for her sweet singing and graceful acting in the Wilbur co.'s repertoire.

HAVERHILL.—Academy of Music (James F. West, manager): The World to a large house 8. Rice's Corsair to a large house 10. Zeffie Tilbury to good houses 18-22.

MICHIGAN.

DETROIT.—Detroit Opera House (C. J. Whitney, manager): The Prince and Pauper week ending 15 to fair business.——Miner's Grand Theatre (C. A. Shaw, manager): Cora Tanner in Fascination the first half of the week to fair houses. The latter half E. H. Sothern in Lord Chumley to tremendous business, the house being packed at each performance. Mr. Sothern made a decided hit in his clever impersonation of Lord Chumley, and received an ovation.——Whitney's Grand Opera House (C. H. Carwood, manager): True Irish Hearts to the usual business at this theatre, which is always crowded houses.——Items: It will be remembered that Mr. Sothern, before becoming a star, played The Burglar, at that time Elsie Leslie the part of Editha. By a singular coincidence both have been playing at rival theatres in this city the past week, and as the two are warm friends, Elsie suddenly had a desire to see her "Burglar." The little star therefore on last Friday planned a surprise for Mr. Sothern. After her own performance was over, she was carried in a carriage in waiting, attired in the character of The Pauper, and was driven to Miner's Theatre. The last act was on, and Mr. Sothern had the stage to himself. Picking up a stray shoe which had been left on the stage, he said, "What's this, I wonder; the wandering shoe," and throwing it into the wings, turned to continue his lines, when Little Elsie rushed on the stage and seized Lord Chumley's hands. The audience seemed to divine her presence at once, and the applause was deafening. Mr. Sothern was taken completely by surprise, and was speechless, while the plaudits of the audience were renewed. Mr. Sothern collected himself and said, "What's this, I wonder; the wandering Pauper." Little Elsie took him by the hand, and turning to the audience, said: "He now calls himself a lord; but I knew him when he was a plain ordinary burglar. He broke into my house once, and so I have broken into his:" Then throwing her around his neck she kissed him, said "good-bye" and departed.—Manager Shaw and Cora Tanner gave a benefit performance for the family of Officer Shuemaker, who was recently shot and killed by a burglar. A handsome sum was realized.

BATTLE CREEK.—Hamblin's Opera House (R. R. Smith, manager): J. B. Polk in The Silent Partner to a fair and well pleased audience. A Soap Bubble to a fair house 7. Lagardere to S. R. O. 13 at advanced prices.

BAY CITY.—Woods' Opera House (Lisy, Buckley and Powers, managers): McKee Rankin in A Runaway Wife 12 to good business. Cora Tanner in Fascination to a large audience 13.

LANSING.—Opera House (M. J. Buck, manager): Little Lord Fauntleroy co. pleased a fair-sized audience 20.

MUSKEGON.—Opera House (Fred L. Reynolds manager): Gus. J. Heege in Ole Olsen to large business 7.

GRAND RAPIDS.—Powers' Opera House (F. H. Cobb, manager): McKee Rankin and Mabel Bert played The Runaway Wife 10 before an audience of moderate size. The co. in the main were not efficient. Little Lord Fauntleroy made a hit 11, 12. The co. was good throughout, especially King Hedley and Ada Fleming. Mr. Hedley's Earl of Dorincourt was a fine impersonation. The Belmoral Choir gave a concert for the benefit of the Dakota sufferers 13 which was fairly attended. Kiralfy's Lagardere 14, 15.——Redmond's (Ed. R. Salter, manager): Ole Olsen pleased large audiences week ending 15.

ANN ARBOR.—Opera House (A. J. Sawyer, manager): Mme. Janauschek with an excellent co. drew a crowded house 20.

OWOSSO.—Salisbury's Opera House (P. Ed. Kohler, manager): A Royal Pass 20.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House (J. F. Conklin, manager): Arthur Rehan's co. in Surprises of Divorce to excellent business 6-8. House dark week of 20.——Harris' Hennepin Avenue Theatre (G. H. Broadhurst, manager): Hans the Boatman with Charles Arnold in the title role, filled the house 20. Mr. Arnold gives an interesting impersonation of the blind boatman and his co. render capable support.——Bijou Opera House (Jacob Litt, lessee and manager): The Shadows of a Great City packed this theatre 20. The play is a strong one and is presented by a co. of average ability. Handsome stage settings and elaborate mechanical effects.

DULUTH.—Temple Opera House (George B. Haycock, manager): Vernona Jarbeau co. in Rag-

light and Strictly Confidential 7, 8 to very good houses. Charles Erin Verner in Shamus O'Brien 22. Evans and Hoey in A Parlor Match 24, 25.——Item: Manager Hayreath has wired an offer of $7,000 for one evening with Patti but the management demand $8,000. It is uncertain whether she will appear or not.

ST. PAUL.—Newmarket Theatre (L. E. Scott, lessee and manager): Wa, Us and Co. to fair business week of 20.——Harris' Theatre): W. B. Dean, manager): Vernona Jarbeau to good business week of 20.

MISSOURI.

ST. JOSEPH.—Tootle's Opera House (L. M. Crawford, manager): Roland Reed drew a good house 8. A Possible Case 22, 23.——Grand Opera House (I. W. B Johnston, manager): Aiden Benedict drew good houses 9, 10 in Fabio Romani.

SPRINGFIELD.—Perkins' Grand Opera House (P. B. Perkins, manager): James O'Neil in Monte Cristo to a large and well pleased audience 7. Nose Family next.

HANNIBAL.—Park Opera House (Watson and Price, managers): Roland Reed delighted a small house 8, in The Woman Hater. Stewart's Pat Men's Club 19. Main Line 21.

SEDALIA.—Opera House (H. W. Wood, manager): William E. Benton and co. did not impress a fair-sized audience very favorably in Tom Sawyer 6. Lillian Lewis, ably supported by W. A. Whitecar and a good co. gave a good performance of As in a Looking Glass before a fairly good audience 12, and Dona Sol to a larger house 14. The co. returns 15, presenting Camille for matinee and New Magdalen at night. The Main Line 24.

MARYVILLE.—Arnold's Opera House (S. B. Arnold, manager): Aiden Benidict in Fabio Romani, to a fair but appreciative house 12. They are deserving of good patronage.

JOPLIN.—Havens Opera House (H. H. Havens, manager): Ruby Lafayette co. week ending 8 to poor business.

MISSISSIPPI.

VICKSBURG.—Opera House (Piazza and Co., manager): Patti Rosa in Margery Daw to S. R. O. 6. Co. good. Primrose and West's Minstrels 14.

ABERDEEN.—Temple Opera House (R. L. Hatch, manager): Wages of Sin co. to light business 6; return engagement 8 to fair business. The co. deserved better patronage.

JACKSON.—Patti Rosa to a packed house 6. Aldridge and Rich's Wages of Sin to very poor houses 10, 11. Co. and play good.

GREENVILLE.—Patti Rosa in Margery Daw 8 to good business. Audience pleased. George C. Boniface, jr., and Harry Rich cleverly supported the star. Mrs. George S. Knight's Over the Garden Wall to a good-sized and highly delighted audience 10. Marlande Clarke in The Silver King 13; Ovid Musin 14.

NEW JERSEY.

TRENTON.—Taylor Opera House (John Taylor, manager): Edward Harrigan in Old Lavender drew a large audience 8. Nelson's Vaudeville comb. to fair business 10-12. Little Lord Fauntleroy attracted a very large audience 11. The Wilbur Opera co. 17-22; The Stowaway 24.

PLAINFIELD.—Music Hall (C. A. Marsh, manager): Little Lord Fauntleroy drew a large audience in a return engagement 12.

RED BANK.—Opera House (S. S. Saynes, manager): Held by the Enemy 26.——Item: W. N. Lawrence, repertory.—Gustave Frohman was in town, arranging details for the appearance of Marie Hubert Frohman in a triple bill. A large house is assured.

HOBOKEN.—H. R. Jacobs' Theatre: J. Z. Little's Co. in The World, drew fair houses last week, and gave satisfaction. This week One of the Finest.——Cronheim's Theatre: An excellent variety comb. pleased good audiences last week.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (John O. Ayers, manager): Uncle Tom's Cabin fared poorly 8. Cora Edsall, supported by a sterling co. in The Pembertons, was enthusiastically received by fair house 12.

MANCHESTER.—Manchester Opera House (E. W. Harrington, manager): Rice's Corsair co. drew a good house 11. The Great Metropolis opened 13 for balance of week to big business.

CONCORD.—White's Opera House (C. C. White, manager): Conried's Opera co. in The King's Pool to a good house 11.——White's Opera House: W. J. Fleming's co in Around the World in Eighty Days 14; J. C. Stewart Comedy co. in The Two Johns 20; Annie Pixley 25.

NEBRASKA.

FREMONT.—Love Opera House (Robert McReynolds, manager): Uncle Tom's Cabin 17; Said Pasha Opera co. 26.

OMAHA.—Opera House (Boyd and Haines managers): The Bostonians 6-8 did their usual large business giving Don Quixote, Suzette, Pygmalion and Galatea with The Poachers as the matinee attraction. Shenandoah 20-22; Hallen and Hart 23-26.——Grand Opera House (Crawford and McReynolds, managers): Helen Blythe to small business 9-12; Sarasate and D'Albert 17; Hyde Novelty co. 18, 19.

NEVADA.

CARSON CITY.—Carson Opera House (George W. Richard, manager): A Postage Stamp co. in their musical farce. A Social Session, drew a very large house 13. James O'Neill 19.

VIRGINIA CITY.—Piper's Opera House (John Piper, manager): The Postage Stamp co. in A Social Session well merited the large audiences that greeted it 5, 6. The Casino Comic Opera co. gave Erminie, The Black Hussars and Nadjy to large houses 7, 8.

NEW YORK.

BROOKLYN, E. D.—Edward Harrigan in Old Lavender drew crowded houses at the Amphion week of 20. Frank Sanger's co. in Mr. Barnes of New York 27. Ullie Akerstrom in Annette the Dancing Girl, did big business at Lee Avenue Academy week of 20. The Lyceum co. in Sweet Lavender 27. After Dark to good business week of 20 at Proctor's Novelty. Held by the Enemy 27.

ROCHESTER.—Lyceum Theatre (John R. Pierce, manager): Fine audiences greeted The Gondoliers, 10-12. Wilson Barrett, supported by Miss Eastlake, and an excellent co., presented Claudian, and The Silver King, to large business 13-15.——Academy (H. R. Jacobs, manager): Madame and Augustin Neuville, in The Boy Tramp, attracted large houses week closing 15. Madame Neuville, and her son pleased the audiences and they were applauded liberally. Siberia, week of 17.——Grand Opera House (F. J. McCann, manager): The Henry Burlesque co. was greeted by full houses week ending 15. The co. was excellent throughout. Williams' Novelty comb. week of 17.

BUFFALO.—Academy of Music (Meech Brothers, managers): Wilson Barrett in Claudian and Ben-My-Chree 10-12, to large audiences. Both pieces were handsomely mounted and the co. throughout very capable. George Barrett and Miss Eastlake received a deserved share of the applause. Louis James in Hamlet and Julius Cæsar filled out the week. The Two Sisters and Booties' Baby three nights each week of 17.——Star Theatre (Meech Brothers, managers): Bartholomew's Equine Paradox continued its success of the former week. The Twelve Temptations next.——Corinne Lyceum (Jacobs and Kimball, managers) The Galley Slave had fair audiences last week. Dowling and Hasson week of 17.——Court Street Theatre (H. R. Jacobs, manager): Gray and Stephens co., with their trained dogs, drew large audiences last week. Harry Kernell's co. week of 17. The Gondoliers has its first presentation in this city by Stetson's co. at Music Hall, week of 17.

PORT JERVIS.—Lea's Opera House (George Lea, manager): Mrs. Tom Thumb co. to a light house 6. Gussie Bellwood Novelty and Burlesque co. to a large house 13.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Lilly Clay's Gaiety co. to good business 12. Robert Downing in The Gladiator 13; Held by The Enemy 14. Grau's Opera co. in The Brigands 15.

PENN YAN.—Sheppard Opera House (C. E.

Sisson, manager): This theatre was opened 11, by the Madison Square co. in Jim the Penman. The house has four boxes, four lodges, six dressing-rooms and a seating capacity of 1,000. The house was crowded on the opening night and also the next night when the same co. presented The Private Secretary.

WATERTOWN.—City Opera House (E. M. Gates, manager): Thomas W. Keene, supported by an excellent co., presented Richelieu to a large and delighted audience, 13.

SYRACUSE.—Grand Opera House (H. R. Jacobs, manager): Kennedy, Williams and Magee in Time Will Tell, pleased large audiences week closing 15. Galley Slave, week of 17.——Shakespeare Hall (G. H. Wright, manager): In Clover to good business, week ending 13. Early Birds Specialty co. week of 17.

LYONS.—Memorial Hall (D. P. Chamberlin, manager): Jim the Penman 13 to a small house. The few who attended were more than pleased with the fine presentation of that interesting play.

SARATOGA SPRINGS.—Town Hall (Hill and Cambors, managers): Estelle Clayton in On the Hudson to good business 12.

AUBURN.—Burtis' Opera House (E. J. Matson, manager): Thomas W. Keene in Richelieu to a small house 8. Bennett-Moulton Opera co. opened a week's engagement 10 and gave general satisfaction to a big audience. Annie Pixley 17.

UTICA.—Opera House (Jacobs and Proctor, managers): The Old Homestead 3, 4 to large and well pleased audiences. R. D. MacLean and Maria Prescott, 11, 12 in Wirter's Tale and Spartacus to very light business. Performances very good. Herrmann 18.

HUDSON.—Opera House (F. Kella, manager): Johnny Prindle in Reuben Glue had an appreciative audience 8. Henry Chantrau in Kit, the Arkansas Traveler, was well received 12.

NEWBURG.—Academy of Music (P. M. Taylor, manager): Annie Pixley was advertised to appear in this house 13, but late on the evening of 12 Manager Taylor received a dispatch stating that Miss Pixley would not be able to appear on account of illness. This was a great disappointment to Manager Taylor as well as the theatregoers of this city. The advance sale was one of the largest of the season, and Miss Pixley would have had a crowded house. George Adams and Toma Hanlon in: He, She, Him and Her to a good house 14.

OSWEGO.—Academy of Music (Wallace H. Prisbie, manager): Thomas W. Keene, 15; Annie Pixley, 18.

TARRYTOWN.—Music Hall (W. L. Wallace, proprietor): George Wilson's Minstrels, 14, to a large and appreciative audience. Benefit of Hope Hose co. of this city.

BINGHAMTON.—Opera House (J. P. R. Clark, manager): Robert Downing supported by an excellent co. presented Saunot's version of The Gladiator 8, before a large and appreciative audience. The Wife to a large and fashionable audience 11. John Fay Palmer presented The Last Days of Pompeii to good business 12.

ELMIRA.—Opera House (W. Charles Smith, local manager): The Wife to small audience 10. The Last Days of Pompeii to light business 11. Herrmann, 17; Gracie Emmett, 20; Frank Daniels 24.——Madison Avenue Theatre (G. W. Smith, manager): George A. Hill's People's Theatre co. week of 10 presented The Golden Cliff, New York by Gaslight, The Female Detective, The Exile of Erin, The Green Hills of Erin and Jack Sheppard to good business. Gormans' Minstrels 17.

HORNELLSVILLE.—Shattuck Opera House (Charles A. Bird, manager): The Last Days of Pompeii drew largly 10 and was well received. John Fay Palmer as Arbaces the Egyptian Priest was very fine, and the entire cast is good. The co. carries 4 carload of special scenery; and the stage settings were excellent. Lilly Clay's Gaiety co. had a large audience 12. Held by the Enemy 15; Gracie Emmett 19.

ITHACA.—Opera House (H. L. Wilgus, manager): Sunde Bellwood Burlesque and Novelty co. to a packed house 8. Mora week of 10 to a full house.

JOHNSTOWN.—Grand Opera House (C. H. Bell, manager): W. H. Bishop's co. in Muggs' Landing to a large house 14. The Stowaway 31.

CORNING.—Harvard Academy (G. W. Smith, manager): Robert Downing in The Gladiator to a well filled house 10. Gorman's Minstrels 15. George A. Hill's People's Theatre co, week of 17.

HOOSICK FALLS.—Casino Opera House (Eddy and Murphy, managers): Johnny Prindle presented Reuben Glue to a well pleased audience 12.

SALAMANCA.—Gibson's Opera House (C. R. Gibson, manager): Robert Downing in The Gladiator to a fair house 11.

CANANDAIGUA.—Grand Opera House (Merrill and Lane, managers): McLean-Prescott co. presented Richard III. to good business 14. In Clover, 20; Thomas W. Keene, 25.

KINGSTON.—Opera House (C. V. Du Bois, manager): Thomas W. Keene with excellent support in Richard III. to a large and well pleased audience, 5. George H. Adams, supported by Toma Hanlon and a fair co., in He, She, Him, Her to a good house 13.

RONDOUT.—Slocomb's Opera House (George G. Slocomb, manager): Marie Prescott and R. D. McLean presented As You Like It to a fair-sized and select audience. 12.

NORTH CAROLINA.

CHARLOTTE.—Harbor Lights played to such a poor house Saturday, 8, that they had to stay over and show again on Monday, 10, very small audience both nights. Puck and Foreman's On the Trail; or, Daniel Boone played to fair house. 12.

WILMINGTON.—Opera House (E. G. Pennypacker, manager): Ferguson and Mack's Comedy co. presented McCarthy's Mishaps to a good house 10.

OHIO.

COLUMBUS.—Metropolitan Opera House (Miller Bros., managers): Margaret Mather drew good houses 6-8. Julia Marlowe in The Hunchback and Twelfth Night 14, 15.——Grand Opera House (Miller Brothers, managers): Duncan B. Harrison in The Paymaster drew large and enthusiastic audiences week ending 13. Walter G. Sanford in Under the Lash 16; He, She, Him and Her 17.——Globe Theatre: Edwin Hanford in The Shamrock drew crowded houses week ending 13.——Items: George W. Barnum has left A Legal Wreck co. and will act as an umpire with the American Association this Summer. Virginia Marlowe and Lizzie Goode left the Mather co. at the close of the engagement here. They returned to New York. The Theatrical Mechanics' Association installed Lodge No. 22, of their order, in this city 8, with a membership of twenty-five. The following are the officers: President, William Austill; Vice-President, M. Wintermute; Secretary, Thos. Mitchell; Treasurer, Dan. E. Otstott; Physician, Dr. Rowlns. The trustees are D. A. Allen, David Pribury and Arthur E. Miller. Mr. Harry Cottrell of St. Louis, was here to install the chapter. The organization is benevolent in character, and the membership is composed of all mechanics and other men in any way connected with theatres. Charles W. Fogg, a well-known newspaper man here, has gone in advance of Edwin Hanford's Shamrock co. Elmer E. Vance gave an exhibition to the members of the press evening of 10 of some of the novel effects that will be introduced in his play, The Limited Mail, next season. The train scene is very striking, and the telegraph effect, enabling the audience to read the message as it passes over the wire, will create a sensation. William J. Chappelle has been engaged as manager, and the season will open Aug. 22. G. A. R. week at the Grand Opera House, Boston.

YOUNGSTOWN.—Opera House (Ragnes Rook, manager): Louis James in Virginius drew a full house and a very appreciative audience 11. Miss Amber was inadequate to the part of Virginia. A Royal Pass to a light house 12.

CANTON.—Schaefer's Opera House (Ferd. Weber, manager): Grau's Opera co. in The Brigands failed to please a fair sized audience 3. Haworth's Comedy co. 10; fair business. Victoria Vokes 12; O. P. Sisson's Wild Oats co. 18.

AKRON.—Academy of Music (W. G. Robinson, manager): Julia Marlowe presented Ingomar to a large and fashionable audience 7. The Gran Opera co. gave matinee and evening performances 8 to fair houses.

DAYTON.—The Grand (Reist and Dickson, managers): Herrmann's Transatlantiques 8; large business. Julia Marlowe drew a fashionable and appreciative audience 10.——The Park (Reist and Dickson, managers): Walter Sanford in Under the Lash 10, week to fair business.——Cubs: David Roche will star next season in Under the Lash. Gus Williams will head his own co. next season. He has an original skit on The Natural Gas order.

NAPOLEON.—Napoleon Opera House (J. L. Hutter, manager): Alba Haywood to a good audience 10.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Charles A. Gardner 11 to S. R. O. The Dramatic Mirror is for sale at W. W. Rielly's book store, Market Street.

SPRINGFIELD.—Grand Opera House (Fuller Trump, manager): Victoria Vokes presented Nan, the Good for Nothing and Checkmate to a poor house 5. Her support was good. Herrmann's Transatlantiques to a large audience 7. Gus Williams and Toney both made pronounced hits. Not a poor feature on the programme. Murray and Murphy pleased the gallery with Our Irish Visitors 11; Attendance large. Julia Marlowe presented As You Like It to an appreciative audience 12.——Black's Opera House (Samuel Waldman, manager): Waite Comedy co. to fair houses week of 10 at reduced prices. They carry an excellent band and orchestra.

RAVENNA.—Reed's Opera House (W. W. White, manager): Daniel Boone to a small house 12. Davy Crockett 26.

CAMBRIDGE.—Hammond's Opera House (Robert Hammond, manager): House dark. Devil's Mine 14.

TIFFIN.—Shawhan's Opera House (E. B. Hubbard, manager): Uncle Hiram co. to a packed house 12.

MANSFIELD.—Memorial Opera House (Cobb and Boyle, managers): Charles A. Gardner in Fatherland tested the capacity of the house.——Miller's Opera House (Miller and Dittenhoefer, managers): Gilbney, Gordon and Gibler Comedy co. in repertoire week of 10.

ZANESVILLE.—Schultz's Opera House: Julia Marlowe in Twelfth Night to a small but appreciative audience 7. Charles A. Gardner in Fatherland to a fair sized house 12.

EAST LIVERPOOL.—Brunt's Opera House (Thompson and Way, managers): The Devil's Mine co. to poor business 3. Edwin Arden presented Barred Out to a small but well pleased audience 7.

HAMILTON.—Music Hall (William H. Morser, manager): Kiralfy's Lagardere to a crowded house 6.——Opera House (Thomas A. Smith, manager): House dark.

WOOSTER.—New City Opera House (George Kettler, manager): Uncle Hiram co. to good business 6. Melville Sisters week of 10.

LEETONIA.—Forney's Opera House (M. T. Forney, manager): Peck and Furaman 3. Daniel Boone co. to a good house 10. Charles A. Gardner in Fatherland 20.

NEW PHILADELPHIA.—City Opera House (Sharp Brothers, managers): Howorth Hibernica to a full house 10.

NEWARK.—Opera House (J. H. Miller, manager): Melville Sisters week of 31 at popular prices. Charles Gardner in Fatherland drew a large house 10, and delighted his audience. Vreeman and Middaugh U. T. C. co. played 12 to fair business.——Music Hall (H. Cliff Rosebrugh, manager): Waite Comedy co. week of 3.

CIRCLEVILLE.—Circleville Opera House (Charles H. Kellstadt, manager): Wild Oats 7 to fair business. Hamilton Harris in the Ranks 17.

WOOSTER.—New City Opera House (George Kettler, manager): Melville Sisters week ending 15 to fair business.

WELLSVILLE.—Cooper Opera House (W. D. Wade, manager): Little Nugget to a big house 10; Sisson's Wild Oats 19; Charles A. Gardner 26.

TOLEDO.—Wheeler's Opera House (S. W. Brady, manager): E. H. Sothern as Lord Chumley to S. R. O 12. Hallen and Hart to fair houses 14, 15.——New People's: The Blue and the Gray week ending 15 to good business.

CHILLICOTHE.—Masonic Opera House (R. Kauffman, manager): Julia Marlowe in As You Like It drew a crowded house 13.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): Little Nugget to S. R. O. 8. Professor J. E. Kennedy, the hypnotiser, week closing 15 to remunerative business.

URBANA.—Bennett's Opera House (P. R. Bennett, Jr., manager): James Hedley lectured on "Heroes and Heroines" to a large audience 12. H. H. Ragan lectured on "Paris" to S. R. O. 13.

FINDLAY.—Davis Opera House (G. E. Rogers, Sr., manager): Aaron H. Woodhull in Uncle Hiram to big business 10: co. poor. Webster-Brady co. presented She to a fair-sized and well-pleased audience 13. Dan Kelley in After Seven Years to a fair house 14.——Elks: Findlay Lodge, B. P. O. E., will shortly give a minstrel performance, assisted by good local talent.

SANDUSKY.—Grau's Opera co. to a fair house 6. Woodward co. in Uncle Hiram to good business 8.

UPPER SANDUSKY.—Opera House (John W. Linn, manager): Uncle Hiram to a large and appreciative audience 12. Mr. Woodhull as Uncle Hiram was fine and gave entire satisfaction. Co. good.

MARIETTA.—City Opera House (W. R. Grimes, manager): Charles T. Ellis in Caspar, the Yodler, gave a very satisfactory performance to a packed house 10. Charles A. Gardner in Fatherland had a very large and appreciative audience 13.

OREGON.

PORTLAND.—Marquam Grand (S. H. Friedlander, local manager): Al Hayman's Shenandoah co., direct from San Francisco, opened for five nights and a matinee Feb. 26 and played to S. R. O. during the engagement. The Great Metropolis week of 3.——New Park Theatre: Our Heroes, for the banquet of Co. "C," O. N. G., played to good business week of Feb. 24.——Items: Manager S. H. Friedlander is more than pleased with the success the Marquam Grand has met with since its opening.—John P. Howe, manager of the New Park Theatre, has gone to New York, to make arrangements with an opera co. to visit Portland.—Since the opening of the Marquam Grand at Portland and the Tacoma Theatre at Tacoma, attractions are quitting the Southern route and are going to San Francisco *via* Portland, which speaks words for our city as a theatrical town.

PENNSYLVANIA.

ERIE.—Park Opera House (Wagner and Reis, managers): Jim the Penman to a fair audience 7. Held by the Enemy matinee and evening 8; Louis James in Richard III. 12; both to fair business.

MAUCH CHUNK.—Concert Hall (John H. Papa, manager): Brady's After Dark pleased a crowded house 8.

OIL CITY.—Opera House (Wagner and Reis, manager): Held by the Enemy co. gave a good performance to a large house 7. Robert Downing 18.

WILKESBARRE.—Music Hall (M. H. Burgunder, manager): Joseph Murphy in Kerry Gow to large business 8. Lyceum co. in The Wife to good business 12. Edwin Arden 28; The Stowaway 25.

LOCKHAVEN.—Opera House (J. N. Farnsworth, manager): Al G. Field's Minstrels gave a first-class entertainment to S. R. O. 10. The Dear Irish Boy 14.

BUTLER.—Opera House (A. M. Root, manager): She drew a packed house 8. Leonzo Brothers opened 10 for a week to S. R. O.

LANSFORD.—Opera House (James W. Malloy, manager): E. P. Sullivan and Rose Stahl presented A Celebrated Case, Arrah-na-Pogue and Fate 10-12 to satisfactory business.——Item: Manager Malloy has secured a lease of the new Opera House, and is now booking for next season.

M'KEESPORT.—White's Opera House (A. W. Van Anda, manager): Edwin Arden in Barred Out pleased a large and fashionable audience 8. Donnelly and Girard in Natural Gas gave a very clever performance to a well-filled house at reduced prices 12. Charles A. Loder's Hilarity co. to a good house 13.

TITUSVILLE.—Opera House (I. C. Edmunson, manager): Held by the Enemy to fair business 12.

SCRANTON.—Academy of Music (C. H. Lindsay, manager): New York Philharmonic Club to a packed house 3. Annie Pixley in 20 Second Floor to good business 5. Harry Lacy in The Still Alarm to good business 6-8.

NORTH EAST.—Short's Opera House (W. H. Sanborn, manager): Our German Ward to a good house 6.

CARBONDALE.—Opera House (J. O'Hearn, manager): Annie Pixley in The Deacon's Daughter pleased a large and fashionable audience 8.

MEADVILLE.—Academy of Music (R. A. Hemstead, manager): Held by the Enemy to a fair house 11. Prescott-McLean co. 25.

CONNELLSVILLE.—Newmyer's Opera House (James T. Davies, manager): Gilbert and Dickson's She co. gave a good performance to a small audience 10. Atkinson's Puck's Bad Boy to fair business 12.

BEAVER FALLS.—Sixth Avenue Theatre (Cashdaugh and Bell, managers): Two Sisters delighted a very large and appreciative audience 10. The musical effects were especially pleasing. Robert Downing 25; Lilly Clay 29.——Opera House (Chris Kircher, manager): Gracie Emmett in Suspicion 15; Leonzo Brothers week of 17.——Item: The Opera House is putting in another double entrance, enlarging the box-office and widening the stage.

TYRONE.—Conrad Opera House (Fisk Conrad, manager): Natural Gas was enjoyed by a large audience 10. Two Sisters pleased a fine audience 11. Al. G. Field's Minstrels were well received 14.

SHAMOKIN.—G. A. R. Opera House (John F. Oster, manager): Lilly Clay's co. to a large audience 8. The Royce-Lansing co. gave a very pleasing entertainment 12 to excellent business. Held by the Enemy 21.

WARREN.—Library Hall (W. A. Alexander, manager): Held by the Enemy 13; fair house; general satisfaction. Robert Downing in The Gladiator 15; large house. Everyone highly pleased. Grau Opera co. 28.

LANCASTER.—Proctor's Opera House (C. L. Durban, manager): Royce and Lansing's Musical Comedy co. gave a satisfactory entertainment to a good house 10. W. J. Scanlan presented Myles Aroon to good business 11. Gracie Emmett in Suspicion, had a very light house 12. The play is poor and was badly cut. Nellie Bly lectured to a large audience 13.

WILLIAMSPORT.—Academy of Music (William T. Elliot, proprietor): Lilly Clay's Gaiety co. 10 to S. R. O. The Two Sisters 13 to a large audience.

HAZELTON.—Hazle Hall (W. J. Depua, manager): Al. G. Field's Minstrels to a crowded house 7.——Item: Hazleton is to have a new Opera House to take the place of Hazle Hall.

POTTSTOWN.—Opera House (Stahl and Guldin, managers): After Dark was well presented to a medium-sized house 7. Helen Adell in repertoire week of 10 to small houses.

ALLENTOWN.—Music Hall (A. S. Grim, manager): Natural Gas to a good-sized house 7. Gracie Emmett gave the second presentation of her comedy-drama Suspicion 10 and both star and play made a favorable impression. Miss Emmett is certainly a clever soubrette and Suspicion affords her ample opportunity for displaying her versatility. The supporting co. although not large is a fairly good one. Attendance light. Myles Aroon with W. J. Scanlan in the title role 13. Mr. Scanlan has not visited us for six years and he was greeted by a well-filled house. Co. excellent and performance all that could be desired.

DANVILLE.—Opera House (F. C. Angle, manager): Al. G. Field's Minstrels to a good house 8.

FRANKLIN.—Opera House (J. P. Keene, manager): Held by the Enemy drew a large audience 10. Gracie Emmett 17. Robert Downing 21; McLean and Prescott 24.——Elks: The local lodge of Elks will give their first benefit April 8.

BETHLEHEM.—Opera House (L. F. Walters, manager): Frohman's Lyceum Theatre co. gave an excellent presentation of The Wife 14 to very fair business. Last Days of Pompeii 20.

READING.—Grand Opera House (George M. Miller, manager): Gracie Emmett in Suspicion pleased a good-sized audience 12. The Amphion Musical Club (local talent) to a large house 14.——Academy of Music (H. R. Jacobs, manager): The Fugitive had fair houses 10-12. Nelson's Specialty co. gave first-class performances 13-15 to large houses.

RHODE ISLAND.

PROVIDENCE.—Providence Opera House (Robert Mottow, manager): Barry and Fay opened for three nights and matinee and did a fine business during the engagement. Mr. Barry was taken ill on Monday night and did not appear again, his part being taken by Mr. Murray very acceptably. A Midnight Bell opened 13 and scored a success. Kajanka week of 17.——Gaiety Opera House (R. F. Keith, manager): Dan Sully and his excellent co. in Conroy the Tailor, filled the house during the week ending 13. Richard Golden in Old Jed Prouty week of 17.

NEWPORT.—Opera House (H. Bull, proprietor): Held by the Enemy 11 to a good house. Minnie Dupree was as charming as ever, but the balance of the co. were not as good as on former visits. Local talent presented Esther 12-14 to large houses. The solo work of Henry Smith would do credit to many professionals. Effie Ellsler in The Governess 19 and Frederick Bryton in Forgiven 22.

TENNESSEE.

MEMPHIS.—Memphis Theatre (Ellis Loubris, manager): Marie Wainwright 6-8 was the most delightful attraction we have had this season. The Twelfth Night is a grand revival and is beautifully staged. The attendance was fine and the interest so strong that it was noticeable that the entire audience kept their seats throughout the five acts. Miss Wainwright is fortunate in selecting the artists that support her, and they have been engaged for another season. The old-time favorite, Barton Hill, was royally welcomed. William Owen as Toby Belch was excellent. Percy Brook as Sir Andrew and E. Y. Backus as the clown did good work. Miss Walsh is an attractive Olivia and Louise Muldener a delightfully mischievous maid. A Dark Secret opened 10 for five nights and two matinees.

NASHVILLE.—The Vendome (I. G. Milam, manager): Captain Swift drew fairly good houses 13-15. Both the co. and the play, however, merited packed houses. Arthur Forrest, Wright Huntington and Rosa Rand were most cordially welcomed.——The Masonic (Hoey and Southern, managers): The Stock co. presented Ten Nights in a Bar Room 10-12 and The Mighty Dollar 13-15. Attendance fair.——The Grand (Emma Warren, manager): Fairly good houses have prevailed this week. The attraction the first half was Joshua Whitcomb, followed by Lady Audley's Secret the latter half. Both plays were presented by Miss Warren and her stock co.——Mention: Novella Houston, of this city, by request and at short notice, played the part of Michette in Camille when Clara Morris was here last week. Miss Houston won much praise both from Miss Morris and the local press for her excellent impersonation of Michette.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): Captain Swift to fair business 12.

KNOXVILLE.—Staub's Theatre (Fritz Staub, proprietor): Captain Swift to a fine audience 11.

TEXAS.

GALVESTON.—Tremont Opera House (R. Greenwall and Son, managers): Lewis Morrison in his spectacular presentation of Faust, had a highly satisfactory engagement 7, 8.

SHERMAN.—Sherman Opera House (A. Q. Nash and Co., managers): The Pairies' Well 4, and the St. Felix Sisters 7, both to fair business.

HILLSBORO.—Hillsboro Opera House (C. T. Crawford, manager): Leslie Davis' Ideal played a return engagement to good business 7, 8. Lizzie Evans in The Buckeye, to good business 12.

CORSICANA.—Corsicana Opera House (L. C. Revare, manager): The Alcazar Opera co. presented Mascot and Olivette to fair houses 7, 8, giving satisfaction.——Item: In Temple, Tex., 5, H. E. Wheeler, Jerome Sykes and George H. Rarestride, proprietors of the Alcazar Opera co., were made members of Temple Lodge No. 138, B. P. O. E.

BELTON.—Belton Opera House (A. S. Embree, manager): Alcazar Comic Opera co. to very light business 4. Lizzie Evans to good business 7.

HOUSTON.—Gray's Opera House (Henry Greenwall and Son, managers): Primrose and West's Minstrels to a crowded house 3. Lewis Morrison in Faust 5, 6, with matinee, did satisfactory business throughout.

BEAUMONT.—Crosby Opera House (John B. Goodhue, manager): Little's World co., 5, played a return engagement to a good house, despite very inclement weather. Charlotte Thompson 19.——Item: Manager Goodhue has been untiring in his endeavors to bring first-class attractions to Beaumont this season, and his efforts have met with gratifying encouragement from the public. Notwithstanding the fact that he has played twice as many cos. as during any previous season, he has received better patronage than ever before, and Beaumont is now pronounced one of the best one night stands in the state.

FORT WORTH.—Opera House (George R. Dashwood, manager): Hanlons' Fantasma was presented 3, 4, by a good co., to full houses, and gave general satisfaction. Primrose and West's Minstrels to good business 8.

M'KINNEY.—Heard's Opera House (J. Shain, manager): Ezra P. Kendall in A Pair of Kids to good house 3.

AUSTIN.—Millett's Opera House (C. F. Millet, manager): Primrose and West's Minstrels drew a packed house. Lizzie Evans in The Buckeye had a full house at matinee and a larger audience at the evening performance.

SAN ANTONIO.—Grand Opera House (T. W. Mullaly, manager): Lizzie Evans to a good house 9, 10.——Item: Manager T. W. Mullaly and his brother contemplate building a popular priced theatre.

TAYLOR.—Opera House (Talley and Meade, managers): The Nellie Waters Criss Cross co., presented Criss Cross and Kittie to good houses 10, 11. Everybody pleased. The World 18.

UTAH.

SALT LAKE CITY.—Grand Opera House (W. Burgess, manager): Shenandoah 6-8 and matinee to packed houses at every performance. Receipts for the engagement over $5,000, and this playing against packed houses at the Salt Lake Theatre. Manager Burgess, of the Grand, figures over $2,000 at his house week ending 8.——Salt Lake Theatre (C. S. Burton, manager): Sarsate, violinist, and D'Albert, pianist, delighted large audiences. The Hanlons in their new Fantasma drew $2,300 in two nights, playing against Shenandoah. Bill Nye Concert co. did a good business. Miss Torbett, violinist, made many friends and earned several recalls.——Items: Manager Burton states that there is no truth in the rumor that the Salt Lake Theatre is to be torn down to make room for a business block with a theatre in the interior.—Bill Nye, the humorist, invested in real estate while in this city.—Manager Burgess, of the Grand Opera House, has made several important innovations in the management of his house attending to the comfort of his patrons. The house has prospered under his management beyond all previous record.

VERMONT.

BURLIGTON.—Howard Opera House (W. K. Walker, manager): W. J. Fleming's Around the World in Eighty Days 11; Conreid's Opera co. in The King's Pool 15. Both attractions played to large business.

VIRGINIA.

ALEXANDRIA.—Lannon's Opera House (J. M. Hill, manager): Little Lord Fauntleroy to a large audience 12. Daniel Boone 13.

NORFOLK.—Academy of Music (A. B. Duesbury, manager): McCarthy's Mishaps to poor business 11, 12.

DANVILLE.—Academy of Music (Neal and Hattie Bernard-Chase 10; Mattie Vickers in Jacquine 13, both to small but appreciative audiences. McCarthy's Mishaps 19.

ROANOKE.—Opera House (C. W. Beckner, manager): Guy's Minstrels to fair business 11. Hattie Bernard-Chase packed the house 12.

RICHMOND.—Academy of Music (Berger, Leath and Myers, managers): Little Lord Fauntleroy (Broadway Theatre co.) to good houses 10, 11. Ferguson and Mack's Comedy co. 13-15 to good business. Mattie Vickers 17-19.——Theatre (Mrs. W. T. Powell, manager): Hattie Bernard-Chase in Little Coquette opened to a good house 14.

WASHINGTON.

TACOMA.—Tacoma Theatre (John W. Hanna, manager): The Emma Juch Opera co. in a return engagement 3-5. Mignon was given 3 with Miss Juch in the title role. She received an ovation at the close of the second act. The Postilion of Lonjumeau was sung 4. Charles Hedmondt scoring a triumph. Georgina Von Januschowsky, having recovered from her recent illness, sustained the part of Madalaine with marked ability. Rigoletto was given 5, its first rendition by this co. The cast was as follows: Duke of Mantua, Charles Hedmondt; Rigoletto, Giovanni Tagliapietra; Gilda, Emma Juch; Sparafucile, Franz Vetta; Maddalena, Lizzie Macnichol; Giovanna, Susie Leonhardt. It proved highly successful, and the large audience in attendance was very enthusiastic. This was the first presentation of grand opera in Tacoma, and the patronage it received augers well for the future. The Great Metropolis 21-23.——Item: Georgina Von Januschowsky made an investment in some property near the city, which will be held in trust for her son.

SPOKANE FALLS.—Concordia Theatre (H. C. Hayward, manager): The Emma Juch Grand English Opera co. 6-8. Faust, Carmen, The Bohemian Girl and Mignon were given to large and appreciative audiences.——Item: Miss Juch has made purchases in real estate in the leading towns of Washington.

WEST VIRGINIA.

WHEELING.—Opera House (P. Riester, manager): The Two Sisters 7, 8 to rather light business. Grau Opera co. 10, 11 gave The Brigands and Amorita to large business. Natural Gas 12, packed the house and kept the audience in a hilarous humor throughout the performance.——Grand Opera House (O. C. Gunther, manager): Rentfrow's Pathfinders week of 10 to excellent business.

PARKERSBURG.—Academy of Music (E. B. Cady, manager): Casper the Yodler to a large and well-pleased audience 12.

WISCONSIN.

MILWAUKEE.—Grand Opera House (Sherman Brown, manager): Good-sized audiences greeted Evans and Hoey in A Parlor Match 9-11. The musical selections were one of the best features. Margaret Mather 17-19.——Bijou (Jacob Litt, manager): Alone in London, which is as familiar here as the lights of the same town, did a fair business week commencing 10. Corinne 17.——Standard (Miller and Nicolai, managers): Hardie and Von Leer played to good business week commencing 9.——Items: Plans have been drawn and arrangements are already being made to rebuild the Standard this Summer. It will be a very attractive and comfortable house.—The Elks' benefit will take place during the engagement of Madame Janauschek, 28.—Manager William De Shetley of Alone in London, is to produce a new comedy next season entitled A Domestic Comedy. Mr. De Shetley believes he has secured in this a piece that will prove a success from the start, and intends giving it an exceptionally strong cast.—One of the Bravest co. rested here this week. Several new people have been secured for it lately.

MADISON.—Turner Hall (McConnell and Pressentin, managers): Stetson's Uncle Tom's Cabin to a large house 13.

LA CROSSE.—La Crosse Theatre (F. H. Hankerson, manager): Evans and Hoey in A Parlor Match 11 did the largest business of the season. Hans the Boatman 19; Pat Rooney 20.

CANADA.

TORONTO.—Academy of Music (Percival T. Greene, manager): James Reilly in The Broommaker of Carlsted gave a very creditable performance to average business during the week ending 15. McKee Rankin week of 17 in The Runaway Wife.——Grand Opera House (O. B. Sheppard, manager): E. A. McDowell Comedy co. presented The Private Secretary and Our Regiment 10-12. They are old-time favorites and did a fine business. Kate Claxton and Charles Stevenson filled up the balance of the week in Boston Baby. Jim the Penman next.——Toronto Opera House (Joseph Frank, manager): Dowling and Hanson in their usual repertoire

during the week. Lester and Williams' London Specialty co. next.

WINNIPEG.—BIJOU OPERA HOUSE (F. G. Campbell, lessee): The Stock co. in Dot and Across the Continent to good business week ending 4.

BELLEVILLE.—BELLEVILLE OPERA HOUSE (H. Lammadge, manager): The Swedish Lady Singers appeared before a large and select audience 7.

ST. JOHN.—MECHANICS' INSTITUTE (T. B. Hanington, manager): The Boston Opera Comique co. in the musical comedietta Who's Who to large and enthusiastic audiences 12, 13. Excellent performance by an excellent co.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): True Irish Hearts was well presented 8 by Dan McCarthy's co. to excellent business. A very large audience greeted McKee Rankin 14 in The Runaway Wife. W. J. Scanlan 29.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): W. J. Gilmore's co. in The Twelve Temptations 13, 14. Business was fair but not as large as the co. deserved. The dancing of Marie Bonfanti and Mlle. Eloise and the marvelous gymnastics performance of the Devans are special features. The scenery was fine. Jim the Penman 15.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Lester and Williams' London Specialty co. to good business week of 13. Oliver Doud Byron in Across the Continent week of 17.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Ottumwa Ia., March 19, Keokuk 20, Fort Madison 21, Muscatine 22, Cedar Rapids 24, Waterloo 25, Mason City 26, Prairie du Chien 27, Watertown, Wis., 29, Minneapolis, Minn., 31—week.

ADAMS STOCK CO.: Taunton, Mass., March 24—week.

ARTHUR REHAN'S CO.: Dubuque Ia., March 19, Cedar Rapids 20, Iowa City, 21, Rock Island Ill., 22.

AFTER DARK CO.: Jersey City, N. J., Mar 17—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Newton Kas., March 19, Arkansas City, 20, Wichita 21, 22, Ft. Scott 24, Leavenworth 25, St. Joseph 27, Atchison 28, Lincoln, Neb., 29, Omaha 30, Sioux City, Ia., 31, St. Louis April 6—week.

ANNIE PIXLEY CO.: Watertown N.Y., March 19, Ogdensburg 20, Burlington, Vt., 21, Rutland 22.

ALONE IN LONDON CO.: Chicago March 17—week; Beatrice Neb., 27, Lincoln 28, Fremont 29, Grand Island 31, Hastings April 1.

ADELE FROST CO.: Athens, Ga., March 17—week.

BEACON LIGHTS CO.: Hoboken, N. J., March 20-22, Philadelphia 24—week; Providence 31—week.

BLUE AND THE GRAY CO.: Pittsburg, March 17—week.

BLUEBEARD, JR., CO.: Kansas City, Mo., March 17 week; Springfield Ill. 24, Decatur 25, 26, Peoria 27-29, Chicago 30—week.

BRASS MONKEY CO.: Boston March 10—two weeks.

BOOTH-MODJESKA CO.: Chicago Ill., March 10—two weeks.

BURGLAR CO.: Brooklyn, N. Y., March 17—week.

BARRY-FAY CO.: N. Y. City, March 17—week.

BASE HIT CO.: St. Cloud, Dak., March 19.

CASEY'S TROUBLES CO.: Wellston, O., March 19, Jackson 20, Waverly 21, Circleville 22, Delavan 24, Maryville 25.

CHARLOTTE THOMSON CO.: San Antonio, Tex., March 19-21, Austin 22.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

C. A. GARDNER CO.: Canton, O., March 19, Leetonia 20, New Castle Pa. 21, Youngstown 22, Rochester Pa. 24, East Liverpool O. 25, Wellsville 26, Steubenville 27, Washington Pa. 28, McKeesport 29, Beaver Falls 31, Warren April 2.

CAPTAIN SWIFT CO.: Indianapolis, Ind., March 20, 22, Chicago 24—two weeks.

CARRIE ANDERSON CO.: Hastings, Neb., March 17—week.

CORA TANNER CO.: Chicago March 17—week; St. Louis, April 7—two weeks.

CHARLES T. ELLIS CO.: Chicago March 17—week.

CLARA MORRIS: Chicago March 17—three weeks.

CORSAIR CO.: Boston March 17—week.

C. E. VERNER CO.: Minneapolis, Minn., March 17—week, St. Paul 24—week, Chicago 31—week.

DOWLING-HASSON CO.: Buffalo March 17—week.

DEAR IRISH BOY CO.: Haverstraw, N. Y., March 19, Danbury, Ct., 20, Bridgeport 21, Willimantic 22, Boston, 24—week.

DAN'L SULLY: Watertown, Ct., March 19, Bridgeport, 20, 22, Rochester, N. Y., 24—week; Hoboken 31—week.

DEVIL'S MINE CO.: Kokomo, Ind., March 19, Marion 20, Chicago 24—two weeks.

DARK SECRET CO.: New Orleans, March 17—two weeks.

DANIEL BOONE CO.: Baltimore, Md., March 17—week.

EMMA FRANK'S DOT CO.: Troy, N. Y., March 24—week; Montreal 31—week.

ESTELLE CLAYTON CO.: Troy, N. Y., March 20-22, Hudson 24, Roundout 25.

EDWIN STUART CO.: Galesburg, Ill., March 17—week.

EDEN MUSEE CO.: Buffalo, N. Y., March 17—week.

EXILES CO.: Pittsburg, March 17—week.

EUDORE GOODRICH CO.: Jackson, Mich., March 17—week; Lansing 24—week; Huntington, Ind., 31—week.

E. H. SOTHERN: Cleveland, O., March 17—week; Rochester, N. Y., 24-26, Syracuse 27-29, Springfield, Mass., 31, Lawrence April 1, Haverhill 2, Fall River 3, New Haven, Ct., 4-5, Philadelphia 7—week.

E. P. SULLIVAN CO.: Plymouth, March 17—week; Norristown 24—week; Baltimore, Md., 31—week.

FANTASMA (B) CO.: Ft. Smith, Ark., March 17-19, Springfield, Mo., 20-22, Sedalia 24-26, St. Joe 27-29.

FANTASMA (A) CO.: San Francisco, March 20—two weeks; Los Angeles 24-29, Sacramento 31—week.

FREDERICK WARDE CO.: San Francisco March 17—week.

FRANK MAYO CO.: Fort Wayne, Ind., March 19-20.

FRANKIE JONES CO.: Des Moines, Ia., March 19-20.

FORRESTER'S BURLESQUE CO.: Hoboken, N. J., March 17—week; Newark 24—week; N. Y. City 31—week.

FAKIR CO.: Cincinnati March 17—week.

FLOY CROWELL CO.: Erie, Pa., March 17—week; Meadville 24—week.

FAT MEN'S CLUB CO.: Hannibal, Mo., March 19, Moberly 20-21, St. Joe 22, Kansas City 23—week.

FUGITIVE CO.: Baltimore March 17—week; Brooklyn, N. Y., 24—week.

FERNCLIFF CO.: Cincinnati March 17—week; Detroit, Mich., 24—week.

FANNY DAVENPORT CO: Cincinnati March 17—week.

FRANK DANIELS CO.: N. Y. City—indefinite.

FAIRIES' WELL CO.: Chicago March 17—week.

GRAY-STEPHENS CO.: Cleveland March 17—week.

GREAT METROPOLIS CO.: Missoula, Mont., March 19, Helena 20-22, Butte 24—week; Ogden, Utah, April 2, Park City 3, Salt Lake 4, 5.

GRISMER-DAVIES CO.: San Francisco March 17—four weeks.

GOWONGO MOHAWK: Allentown, Pa., March 21, 22, Trenton, N. J., 24—week; Philadelphia 31—week.

GUSSIE BELLWOOD'S CO.: Glens Falls, N. Y., March 19, Kingston 20, Schenectady 21, Ilion 22, Syracuse 24—week.

HARBOR LIGHTS CO.: Thomaston, Ga., March 19, Macon 20, Rome 21, Knoxville, Tenn., 22.

HUMPTY DUMPTY CO.: Philadelphia March 17—week.

HELEN BLYTHE CO.: Des Moines, Ia., March 19, 20.

HUNTLEY-HARRISON CO.: Texarkana, Ark., March 17—week.

HENRY E. DIXEY: New Haven, Ct., March 20-22.

HE, SHE, HIM, HER CO.: Columbus, O., March 24—week; Zanesville April 1.

HANS THE BOATMAN CO.: Dubuque, Ia., March 19, Cedar Rapids 20, Rock Island 21, Davenport 22, Burlington 24, Keokuk 25, Galesburg, Ill., 26, Bloomington 27, Lafayette, Ind., 28.

HANDS ACROSS THE SEA CO.: Springfield, Mass., March 0, Lawrence 21, 22.

HELD BY THE ENEMY (No. 1) CO.: Brooklyn E. D., March 17—week.

HELEN ADELL CO.: Bridgeton, N. J., March 17—week.

HELD BY THE ENEMY (No. 2) CO.: Sunbury, Pa., March 20, Shamokin 20, Mahanoy City 21, Scranton 22.

HENRY CHANFRAU CO.: Cooperstown, N.Y., March 19, Oneonta 20, Norwich 21, Binghamton 22, Owego 23, Ithaca 24, Cortland 26, Geneva 27, Canandaigua 28, Mt. Morris 29, Buffalo April 3—week.

HOLDEN COMEDY CO.: Paducah, Ky., March 17—week.

IDA VAN CORTLAND CO.: Toledo, O., March 17—week; Battle Creek, Mich., 24, Grand Rapids April 7—week.

IVY LEAF CO.: Westfield, Mass., March 19, Northampton 20, Pittsfield 21, Cohoes, N. Y., 22, Hartford, Ct., 24-26, Bridgeport 27-29, New York City 31—two weeks.

JULIA MARLOWE CO.: Boston; March 24—three weeks.

J. J. DOWLING CO.: Buffalo, N. Y., March 17—week.

JOSIE MILLS CO.: Smith's Falls, Can., March 17—week.

JANAUSCHEK: Lansing, Mich., March 19, Battle Creek 20, Elkhart, Ind., 21.

JOHN S. MURPHY CO.: Glendive Mont., March 19 Bismarck, Dak., 22, Jamestown 22, Fargo 24.

J. B. POLK CO: Danville, Pa., March 19, Hagerstown, Md., 21, Harrisburg 22.

JOSEPH MURPHY: Philadelphia March 10—week; Boston 17—week.

JEFFERSON-FLORENCE CO.: N. Y. City March 10—three weeks.

JOHNSON'S CO.: Akron, O., March 17—week.

KATE PURSSELL CO.: Philadelphia March 19-22, Atlantic City, N. J., 24-25, Wilmington, Del., 26, 27, Lancaster, Pa., 28, 29.

KATE CLAXTON'S CO.: Erie, Pa., March 19, Buffalo, N. Y., 20-22, Cleveland, O., 24—week.

KATE CASTLETON CO: Vicksburg, March 21, 22 New Orleans 24—week.

KIRALFYS' CO: Washington, D. C., March 17—week.

KENDALS: San Francisco March 17-April 5, Denver 9-22.

KITTIE RHOADES CO.: McKeesport, Pa., March 17—week.

KAJANKA CO.: Providence, R. I. March 17—week.

LESLIE DAVIS CO.: Rockdale, Tex., March 19, 20, Georgetown 21, 22, Laredo 23—week.

LITTLE LORD FAUNTLEROY CO.: New York City, March 17—week; Washington, D. C., 24—week.

LAST DAYS POMPEII CO.: Mauch Chunk Pa., March 19, Bethlehem 20, Easton 21, Allentown 22, Reading 24, 25, Lancaster 27, Hamburg 28, York 29, Baltimore, Md., 31—week.

LITTLE LORD FAUNTLEROY CO.: Norristown, Pa., March 17, Lancaster 18, York 19, Reading 21, 22, Allentown 24, Bethlehem 25, Easton 26, Wilkesbarre 29, Sing Sing, N. Y., 31, Peekskill, April 1, Poughkeepsie 2, Burlington, Vt., 4, St. Albans 5, Montreal, Can., 7—week.

LEONZO BROTHERS CO.: Beaver Falls, Pa., March 17—week.

LITTLE LORD FAUNTLEROY CO.: Bay City, Mich., March 19, Flint 20, Port Huron 21, Stratford, Can., 22.

LITTLE NUGGET CO.: Chambersburg, Pa., March 20, Carlisle 21, Hanover 22, Reading 24, 25.

LILLIAN LEWIS CO: St. Louis March 16—week.

LIGHTS AND SHADOWS CO.: New York City March 17—week.

LIZZIE EVANS CO.: Hot Springs, Ark., March 19, Pine Bluff 20, Little Rock 21, St. Louis 23—week.

LONDON GAIETY CO.: Boston, March 17—week.

LATER ON CO.: Chicago March 17—week.

LOST IN NEW YORK CO: Grand Rapids, Mich., March 17—week; Detroit 24—week; Toledo 31—week.

LEWIS MORRISON: Montgomery, Ala., March 19, Columbus 20, Anniston 21, Chattanooga, Tenn., 22, Atlanta, Ga., 24-25, Macon 26, Thomasville 27, Jacksonville, Fla., 28, 29, Savannah, Ga., 31, Charleston, S. C., April 1, Augusta 2, Columbia, S. C., 3.

LOUIS JAMES: New York City March 24—week; Washington 31—week.

MORA CO.: Watkins, N. Y., March 17-19, Penn Yan 20-22, Auburn 24—week.

MONTE CRISTO (O'NEILL'S) CO.: Carson City, Nev., March 18, Sacramento 21, 22, San Francisco 24—week; Oakland 31-April 2.

MCDOWELL COMEDY CO.: Kingston, Ont., March 17—week.

MURRAY-MURPHY CO.: Chicago March 16—week.

MIDNIGHT BELL CO.: Harlem, N. Y., March 17—week.

MATTIE VICKERS CO.: Richmond, Va., March 18, 19, Hampton, 20, Holyoke 21, 22, Washington 31—week.

MACLEAN-PRESCOTT CO.: Salamanca N. Y., March 19, Jamestown 20, Warren, Pa., 21, Titusville 22, Franklin 24, Meadville 25, Sharon 26, East Liverpool, O., 27, Marietta 28, Parkersburg, W. Va., 29, Huntington 31, Maysville, Ky., April 1, 2, Frankfort 3, Dayton, O., 10.

MARGARET MATHER: Milwaukee, Wis., 17, 19, Racine 20, Rockford, Ill., 21, Freeport 22.

MAY BRETONNE CO.: Belvidere, Ill., March 17—week.

MAUDE ATKINSON CO.: Kansas City, Mo., March 17—week.

MCKEE RANKIN CO.: Toronto, Can., March 24—week; Buffalo 31—week.

MICHAEL STROGOFF CO.: Denison, Tex., March 19-20, Fort Scott, Kas., 21, 22, Kansas City, Mo. 24—week.

MONROE-RICE CO.: Philadelphia, Pa., March 24—week.

MR. BARNES OF NEW YORK CO.: Brooklyn, N. Y., March 17—week, Philadelphia, Pa., 24—week, Rochester, N. Y. 31-April 2, Buffalo 3-5.

MME. NEUVILLE CO.: Troy, N. Y., March 17—week.

MAGGIE MITCHELL CO.: Tacoma, Wash. March 17-19, Seattle 20-22, Anaconda, Mont., 28, 29, Butte City, 31-April 2, Helena, 3-5.

MARIE WAINWRIGHT: Kansas City, Mo., March 17—week; St. Joseph, 24, 25, Topeka, Kan. 26, 27, Denver 31—week.

NEGROTTO'S CO.: Cedar Falls, Ia., March 17—week.

NEW YORK THEATRE CO.: Valley Forge: Va., March 17—week.

N. C. GOODWIN CO.: St. Louis, Mo., March 17—week.

NOSS FAMILY CO.: Paducah, Ky., March 19, Fulton 20, Union City 21, Humboldt 22, Corinth, Miss. 24, Florence, Ala. 25, Decatur 26, Huntsville 27, Tullahoma, Tenn. 28, Shelbyville 29, Franklin 31.

M. S. WOOD CO.: Boston, March 17—week.

NATURAL GAS CO.: Cincinnati, O., March 17—week.

NELLIE MCHENRY CO.: Philadelphia, March 17—week.

NOBLE OUTCAST CO.: Amboy, Ill., March 19, Mendota 20, Princeton 21, DeKalb 22, Rockford 24, Dixon 25, Elgin 26, Sycamore 27, La Salle 28.

NELLIE WALTERS' CO.: Ft. Worth, Tex., March 19, Bowie 20, Wichita Falls 21, 22.

OLD HOMESTEAD CO.: New Haven, Ct., March 17-19, Hartford 20-22, Holyoke, Mass., 23, Springfield 28, 29, Bridgeport 31-April 2, Birmingham 3, Waterbury 4, New Breton 5, Meriden 7, New London 8.

OLE OLESON CO.: Chicago March 17—week.

ONE OF THE FINEST CO.: Hoboken, N. J., March 19, Paterson 20, 22.

OUR GERMAN WARD CO.: Warren, O., March 19, Sharon, Pa., 20, Corry 21.

OGARITA CO.: Vermont, Ill., March 17—week.

OLD JED PROUTY CO.: Providence March 17—week.

OUR FLAT CO.: Philadelphia March 17—week.

OLIVER BYRON CO.: Montreal March 17—week; Toronto 24—week; Buffalo 31—week.

PAYMASTER CO.: Detroit, Mich., March 17—week; Philadelphia 24—week; N. Y. City 31—week.

P. F. BAKER CO.: New Haven, Ct., March 17-19, Gloversville, N. Y., 20, Little Falls 21, Schenectady 22, Albany 24—week.

PAT ROONEY CO.: San Francisco March 17—two weeks.

PARLOR MATCH CO.: St. Paul, Minn., March 17-19, Minneapolis 20-22, Sioux City, Ia., 24-25, Fremont, Neb., 26, Omaha 27, 29.

PASSION'S SLAVE CO.: Brooklyn, E. D., March 17—week.

PRINCE AND PAUPER CO.: Chicago March 17—two weeks.

POSTAGE STAMP CO.: Salida, Col., March 20, Leadville 21, 22, Buena Vista 23, 24, Canon City 26, Pueblo 27, 28, Colorado Springs 29.

POSSIBLE CASE CO.: Omaha, Neb., March 17-19, Sioux City, Ia., 20-22.

PEOPLE'S THEATRE CO.: Corning, N. Y., March 17—week; Waverly 24—week.

PERT CO.: Norfolk, Va., March 17—week.

PECK'S BAD BOY CO.: Philadelphia March 17—week; N. Y. City 24—week.

PRIVATE SECRETARY CO.: Brooklyn March 17—week; Philadelphia 24—week.

ROBINA VOKES CO.: Washington, D. C., March 17 week; Baltimore 24—week.

ROBERT DOWNING CO.: Bradford, Pa., March 19, 20, Franklin 21, New Castle 22, Butler 24, Beaver Falls 25, Wheeling, W. Va., 26, 27, Steubenville, O., 28, Alliance 29.

ROYCE-LANSING CO.: Indiana, Pa., March 19, Kittanning 20, Titusville 21, 22.

RENTFROW'S PATHFINDERS: East Liverpool, O., March 17—week; Alliance 24—week.

RAG BABY CO: Brooklyn, N. Y., March 17—week.

ROLAND REED CO.: Milwaukee, Wis., March 20-22.

ROBERT MANTELL CO., Philadelphia, March 24—week.

ROSE COGHLAN CO.: Philadelphia March 17—week; Newark, N. J., 24—week.

ROSE LISLE CO.: Monticello, Ind., March 19.

RICHARD MANSFIELD CO.: Chicago March 17—week.

ROYAL PASS CO.: Ann Arbor, Mich., March 19, Lansing 20, East Saginaw 22, Bay City 23, Port Huron 24, Flint 25, Jackson 26, Kalamazoo 27, Muskegon 28, Grand Rapids 29.

RIP VAN WINKLE CO.: Hamilton, O., March 19, Middletown, 20, Miamisburg 21.

RHEA: New York City March 17—two weeks; Paterson, N. J., 31, Easton April 1, Bethlehem 2, Lancaster 3, Cleveland 7.

STERLING COMEDY CO.: Tarentum, Pa., March 17—week.

SIBERIA CO.: Rochester, N. Y. March 17—week.

SHENANDOAH: N. Y. City Feb. 17-April 19.

STEPPING STONE CO.: N. Y. City indefinite.

SOL SMITH RUSSELL: Portland, Ore., March 17—week, Tacoma, Wash., 24, 25, Victoria, B. C., 26, 27.

SPIDER AND FLY CO.: Terre Haute, Ind., March 19, Indianapolis 20, Dayton, O., 21, Springfield 22.

SHADOWS OF A GREAT CITY CO.: Chicago March 17—week, Toledo, O. 24—week.

STILL ALARM CO.: Brooklyn N. Y., March 17—week; Syracuse 24-26, Rochester 27-29, Albany 31—week.

SHARPLEY'S CO.: Aledo, Ill., March 17—week.

SAWTELLE COMEDY CO.: Cortland, N. Y., March 17—week.

STREETS OF NEW YORK CO.: Birmingham, Ct., March 22.

SILVER KING CO.: St. Louis, March 17—week.

STANDARD THEATRE CO.: Lancaster, O., March 17—week.

SHANTY QUEEN CO.: Indianapolis, Ind., March 17—week.

STUART ROBSON CO.: Brooklyn, N. Y., March 17—week; Brooklyn E. D. 24—week.

STOWAWAY CO: Philadelphia, Pa., March 17—week; Trenton N. J. 24, Wilkesbarre Pa. 25, Scranton 26, Binghamton N. Y. 27, Utica 28, Gloversville 29.

SHE (Gilbert and Dixon's) CO.: Huntington, Pa., March 19, Lock Haven 20, Renova 21, Milton 22, Bloomsburg 24, Hazleton 25.

SOAP BUBBLE CO.: Ottumwa, Ia. March 22.

SHENANDOAH CO.: St. Joseph, Mo., March 19, Omaha, Neb. 20-22.

STUTTZ'S CO.: Stephensville, Tex., March 20, Cleburne 24-26, Alvarado 28-30.

SWEET LAVENDER CO.: Brooklyn, E. D., March 17—week.

SHE (Webster-Brady) CO.: Cincinnati, March 17—week.

THOMAS W. KEENE CO.: Rochester, N. Y., March 19.

TWO OLD CRONIES CO.: Selma, Ala., March 19, Montgomery 20, Columbus, Ga. 21, Macon 22.

THOS. E. SHEA CO.: Middletown, N. Y., March 17-19, Port Jervis 20, 22, Kingston 24—week; Poughkeepsie April 7—week.

THROWN UPON THE WORLD CO.: Keene, N. H., March 20, Bellows Falls, Vt. 21, Montpelier 26, St. Albans 27, Burlington 28, Rutland 29, Bennington 31, North Adams, Mass., April 1, Westfield 2, Turners Falls 3, Holyoke 5.

TWO SISTERS CO.: Buffalo, N. Y., March 17-19, Toledo, O., 20-22, St. Paul Minn., 24—week; Minneapolis 31—week; Chicago April 7—two weeks.

TRUE IRISH HEARTS CO.: Chicago March 20-22.

THE WIFE CO.: New York March 17—week; Bridgeport, Ct., 24, New Haven 25, 26 Bristol 27, Hartford 28, 29.

TWO JOHNS CO: Manchester, Mass., March 20, Concord 20, Burlington Vt., 24—week; Montreal 31—week; Toronto April 7—week; Buffalo 14—week.

THREE OF A KIND CO.: Newburg, N. Y., March 19, Matteawan 20, Honesdale, Pa., 22, Carbondale 24, Williamsport 26.

TWELVE TEMPTATIONS CO.: Buffalo March 17—week.

UNCLE HIRAM CO.: Lima, O., March 19, Wapakoneta 20, Sidney 21, Bellefontaine 22.

UNCLE TOM'S CABIN (STETSON'S) CO.: Portage, Wis., March 19.

UNCLE TOM'S CABIN (RUSCO-SWIFT'S) CO.: Milwaukee, Wis., March 17—week.

UNCLE TOM'S CABIN CO.: Baltimore March 17—week.

ULLIE AKERSTROM CO.: Wilmington Del., March 17-19, Lancaster, Pa., 20-22, Bridgeport 24, New Haven 25, 26, South Norwalk, Conn., 27-29.

UNDER THE LASH CO.: Columbus, O., March 17—week; Pittsburg 24—week; Chicago 31—week; Elgin April 7.

VERNONA JARBEAU: Minneapolis, Minn., March 17—week.

W. H. CRANE: N. Y. City Jan. 23—eight weeks.

WILSON BARRETT CO.: Baltimore March 17—week.

WILL O'THE WISP CO.: Lafayette, Ind., March 19, Terre Haute 20, Sullivan 21, Washington 22, Louisville 24—week; Chicago 31—two weeks.

WAITE COMEDY CO.: Hamilton, March 17—week.

WAIFS OF NEW YORK CO.: Galveston, Tex., March 18, 19, Austin 21, San Antonio 22.

WAGES OF SIN CO.: New Orleans March 17—week; Memphis, Tenn., 24-26.

WORLD AGAINST HER CO.: Johnstown, N.Y., March 19, Port Plain 20, Ilion 21, Oneida 22, Corning 24, Binghamton 25, Honesdale 26, Middletown, N. Y. 28.

W. J. SCANLAN CO.: N. Y. City March 17—week.

WILD OATS CO.: Wheeling, W. Va., March 20-22.

WILSON THEATRE CO: Madison, Wis., March 17—week.

WE, US & CO., Kansas City, Mo., March 17—week.

ZEFFIE TILBURY CO.: Waltham, Mass., March 17—week.

ZOZO CO.: Lynchburg, Va., March 19, Norfolk 20, Richmond 21, York, Pa. 24, Columbia 25, Reading 26, Wilkesbarre 27, Scranton 29.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Hillsboro, Tex., March 19, Denton 20, Gainesville 21, 22, Paris 24, McKinney 26, Greenville 27, Dallas 29, Terrell 31, Muncula April 2, Tyler 3, 4, Sulphur Springs 5, Honey Grove 7.

BOSTONIANS: Denver, March 17—two weeks.

BOSTON STARS: Mt. Carmel, O., March 19, Mt. Vernon 20, Carrollton 22, St. Louis 24, St. Charles 25, Mexico 26, Kansas City 27, Leavenworth 28, Hiawatha 29.

BOSTON OPERA COMIQUE CO.: Calais, Me., March 19, Bangor 20, Portland 21, Lewiston 22.

BOSTON IDEALS: Memphis, Tenn., March 20-22.

CLARA LOUISE KELLOGG: Marshall, Mo., March 19, Brookfield 21, Des Moines Ia. 24.

CORINNE OPERA CO.: Milwaukee, March 17—week.

CHARLES F. HIGGINS CONCERT CO.: Warsaw, Ind., March 20, Ligonier 21, Auburn 22, Albion 24, Garrett 25, La Grange 26, Sturgis, Mich., 27, Coldwater 28, Hudson 29, Clinton 31, Jackson April 2, Lansing 3, Owosso 3, E. Saginaw 4, Bay City 5.

CASINO (Lamont) CO.: San Francisco March 17—three weeks.

DUFF OPERA CO.: Cleveland, O., March 17—week.

DRUM MAJOR CO.: Baltimore, Md., March 17—week.

EMMA ABBOTT OPERA CO.: Pittsburg, March 17—week.

FRENCH OPERA CO.: New Orleans—indefinite.

GILBERT OPERA CO.: Braddock, Pa., March 19, Indiana 20-22.

JUCH OPERA CO.: Salt Lake City, March 19, 20, Denver Col. 24—week.

KING'S FOOL CO.: Montreal, Can., March 17—week; Ottawa 24—week; Kingston 31—week.

LESTER OPERA CO.: Sheboygan, Mich., March 19, 20, Green Bay 21, 22, Appleton 24, 25, Neenah 26, 27, Waukesha 28, 29.

MAC COLLIN OPERA CO.: Jacksonville Fla., March 19, 20, Brunswick Ga., 21, 22.

MCCAULL OPERA CO.: Philadelphia March 17—week.

MCGIBENY FAMILY: Fulton, Ky., March 19, Maysville 20, Paducah 21, 22.

MME. FRYE'S CO.: DeKalb Ill., March 19, Sycamore 20 Belvidere 21.

NASHVILLE STUDENTS (Thearle's): Chicago—indefinite.

NASHVILLE STUDENTS: Clayton Ill., March 19, Mt. Sterling 20, Barry 21, Paris Mo., 22.

PEARL OF PEKIN CO.: Topeka Kas., March 19, St. Joseph 20, Lincoln Neb., 21, Omaha 22.

RISHART OPERA CO.: Amesbury Mass., March 17—week; Haverhill 24—week.

THE GONDOLIERS (Stetson's) CO.: Buffalo N. Y., March 17—week.

THE GONDOLIERS (Francis Wilson's) CO.: Philadelphia, March 4—indefinite.

THE GONDOLIERS (Henderson's) CO: Detroit Mich., March 17—week; Cleveland 24—week; Cincinnati 31—week.

WILBUR OPERA CO.: Trenton N. J., March 17—week.

VARIETY COMPANIES.

BELLWOOD'S BURLESQUE CO.: Troy, N. Y., March 17—week.

BENNETT BROTHERS: Newark, N. J., March 17—week.

FORRESTER'S BURLESQUE CO.: Hoboken, N. J., March 17—week.

GUS HILL'S CO.: N. Y. City March 17—week.

HOWARD BURLESQUE CO.: Baltimore March 17—week.

HERRMANN'S TRANSATLANTIQUE CO.: St. Louis March 17—week; Evansville, Ind., 24, Indianapolis 25, 26 Louisville, Ky., 27-29, Chicago 31—three weeks.

HOWARD ATHENEUM CO.: N. Y. City March 17—indefinite.

HENRY BURLESQUE CO: Baltimore, Md., March 17—week.

IRWIN BROTHERS' CO.: Brooklyn, N. Y., March 17—week.

KERNELL'S CO.: Buffalo March 17—week.

LONDON SPECIALTY CO.: Toronto, Can., March 17—week.

LILLY CLAY CO.: Pittsburg, Pa., March 17—week; McKeesport 24, Uniontown 25, Connellsville 26, Canton, O., 27, Akron 28, Beaver Falls, Pa., 29.

MAY HOWARD CO.: Lancaster, Pa., March 24-26, Wilmington, Del., 27-29, Paterson, N. J., 31, New York April 7—week.

NELSON'S WORLD CO.: New Haven, Ct., March 20-22.

NIGHT OWLS CO.: Harlem March 17—week.

REILLY-WOODS CO.: Louisville, Ky. March 16—week.

ROSE HILL'S CO.: Cincinnati March 17—week.

RENTZ-SANTLEY CO.: Lawrence, Mass., March 19, Lowell 20, Fitchburg 21, Lynn 22.

RAYMOND'S FEMALE MINSTRELS: Topeka, Kas., March 17—week.

VAIDIS SISTERS: Washington, D. C., March 17—week.

MINSTRELS.

BEACH-BOWERS MINSTRELS: Terre Haute, Ind., March 19, Danville, Ill., 20, Champaign 21, Pekin 22, Peoria 24.

CLEVELAND CONSOLIDATED MINSTRELS: Eau Claire, Wis., March 19, St. Paul, Minn., 20-22.

CLEVELAND MAGNIFICENT MINSTRELS: San Francisco March 3—three weeks.

FIELD'S MINSTRELS: Cumberland, Md., March 19.

MCCABE-YOUNG MINSTRELS: Meridian, Miss., March 19, 20, Jackson 21, Port Gibson 22, Greenville 24, Arkansas City 25.

PRIMROSE-WEST MINSTRELS: New Orleans March 16—week.

RUSCO-SWIFT MINSTRELS: Sac City, Ia., March 19, Odebolt, 20, Ida Grove 21, Carroll 22.

WILSON'S MINSTRELS: Washington, D. C., March 17-19, Norfolk, Va., 20, Richmond 22, 22.

MISCELLANEOUS.

BRISTOL'S EQUINES: Lexington, Ky., March 17—week.

BARTHOLEMEW'S EQUINES: Auburn, N. Y., March 24—week; Binghamton 31—week.

ELI PERKINS: Monroe, Mich., March 20, Canon Falls, Minn., 24, Osage, Ia., 25, Cherokee 26, Madison, Neb., 27, Sioux Falls, Dak., 28.

G. PAUL SMITH: Milford, N. Y., March 20, Richmondville 22.

GEO. KENNAN: Cedar Rapids, Ia., March 20, Iowa City 21, Kansas City 24-26, Lawrence, Kas., 27, Leavenworth 28, Denver 31-April 1, Boulder, Col., 2, Denver 3, Pueblo 4, Denver 5.

HERRMANN: Rochester, N. Y., March 20-22, Springfield 24, Holyoke 25, Lowell 28, Portland 29, Boston 31—two weeks.

OLIVER WREN: Centreville, Ia., March 19, Memphis, Mo., 20, Kanoka 21, Hamilton, Ill., 22.

PROF. HURLBURT: White Water, Wis., March 19, 20, Janesville 21, 22, Morehead 24, 25, Monroe 26, 27.

REED'S CANINES: Portland, Ore., March 17—week.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Ashlin, Wilfred
Appleton, A.
Allan, Geo.
Allen, Frank
Ames, Miss M.
Abbott, Marion
Barrett, L. F.
Burnside, Will T.
Brown, F. A.
Brien, J. F.
Buckley, Belle
Barili, M.
Barnard, Miss F. G.
Blow, Lita
Beers, Newton
Brown, Wesson
Brydon, Fred.
Bellamy, S. C.
Bland, L. E.
Blakemore, Herman
Bradley, T.
Blaine, Mrs. M. N.
Clark, Harry C.
Childs, Russell
Cross, E. J.
Coleman, J. J.
Coote, Bert
Chartress, Lillian
Chandran, Henry
Crompton, W. H.
Carlyle, Marie
Chazzi, Jules
Clark, A. E.
Connor, Norman L.
Calice, Byron
Cole, Edith
Calder, W.
Dietz, Frank
Daly, Carroll
Durham, Sidney
Dorner, A. C.
Doyle, John E.
Davids, Georgie
David, Ben
Dunn, Ed.
Denton, Geo. C.
Ichon, Miss J.
Elliott, W. T.
Eagan, Louis
Edmunds, Leslie
Emmet, jr., J. K.
Ford, Edward
Forman & Morton
Forsythe, Kate
Ferris, E. D.
Fitz-Allen, Adelaide
Fingay, Chas F.
Formes, Karl
Flynn, Maurice
Fisher, Perkins D.
Gelatt, H. W.
Gerald, Florence
Gardiner, E. M.
Graham, Annie
Greenwood, Marie
Gray, Miss Jamie
Gaylor, Bob.
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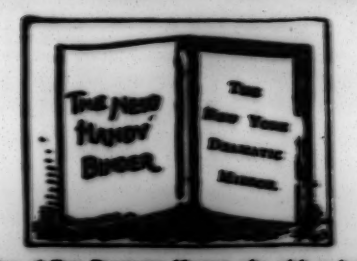

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